

PUBLISHER'S NOTE.

The works of the immortal poet Kalidasa are well known all over the world, and have been under great estimation of the scholars both Oriental and Occidental. We were contemplating since long to bring out the entire works of this renowned poet with Sanskrit Text and English translations separately as well as in two compact Volumes. For this purpose we have selected some renowned English writers and translators like H. H. Wilson and C. H. Tawney whose translations we have re-edited with original Sanskrit text.

The present volume is one of the Dramas of the Kalidas the "Shakespeare of India" named *Malavikāgnimitram*, which has been translated by a master-writer and master translator, Mr H. W. Tawney M. A. This translation appeared in 1891, being published from Calcutta and was long out of print. As there was demand for the book we decided to re-print the same, under the editorship of Sri Rewa Prasad Dwivedi, M. A., Acharya, Govt. Sanskrit College, Raipur. To add to the utility of the book, we have besides adding text, side by side with the translation, given Introduction, Index of Slokas, and other useful matter. To it we have joined the original prefaces of the translator. We are confident enough that this book will prove of great interest

to the Sanskrit cum English Scholars, and as we have hurried up the printing, so that we may be able to produce it for exhibition in the Kalidasa Jayanti, coming shortly some mistakes, if inadvertently left out, will be forgiven by the readers. To suit the pocket of all and sundry we have priced the book very moderately, inspite of high rates of paper and printing.

We hope the readers will appreciate our effort in this direction, and will make further suggestions, for its improvement which will be welcomed and considered at the time of taking out the new edition.

PREFACE TO THE SECOND EDITION.

I have received so many applications for copies of my translation of the *Mālayikāgnimitra* that I have at last made up my mind to republish it. I have based the present edition on the text of Shankar Pandurang Pandit's second edition, and I have almost invariably followed his explanations. I desire here to acknowledge generally my obligations to his notes. I also take this opportunity of thankfully acknowledging his courtesy in sending me advance copies of the text and notes of his second edition. I have also referred occasionally to the elaborate edition of Friederich Bollensen (Leipzig, 1879). Of course the present edition of my translation, like the former, is strictly *in usum tironum*, and I shall be quite satisfied, if I find that it has contributed to lighten the labours of some of the students of our Indian Universities.

Calcutta, August 1891

PREFACE TO THE FIRST EDITION

The following translation is intended for use of persons beginning the study of Sanskrit literature. The admirable edition of this play by Śaṅkar Paṇḍit, M A , forming No VI. of the Bombay Sanskrit Series, will hardly meet the needs of the *two*. Professor Weber's German translation was made from a faulty text and it is possible that many who take up the study of Sanskrit may not be familiar with German. There seems therefore to be an opening for an English translation sufficiently literal to assist beginners in unravelling the difficulties of the Sanskrit text. The number of students who master the rudiments of Sanskrit is increasing every day. A knowledge of the grammar of this language is indispensable to the student of Comparative Philology, and whatever may be thought of the abstract merits of Sanskrit literature, it must always have its value for Englishmen who have chosen an Indian career, as throwing a flood of light upon the social customs and modes of thought of the more cultivated classes of modern Hindû society.

The *Malavikāgnimitra* furnishes us with a vivid picture of a native court in the most flourishing period of Indian history, probably about the third

century after Christ. An attempt was indeed made by the late Professor Wilson to show that the play could not have been written before the tenth or eleventh century, and was therefore not the work of the great Kālidāsa. His objections, which rest solely upon internal evidence¹, have been fully refuted by Weber, whose arguments are reproduced in Shankar Pandit's edition, and fortified with some additional proofs. So far from the internal evidence being against the traditional belief that the play is the work of the great Kālidāsa, a great many coincidences of style and thought between this and the other works attributed to him are pointed out by the above-mentioned scholars. Indeed, Wilson in his account of the play supplies us with some arguments in favour of its antiquity, though he finally decides against it, I confess it seems to me difficult to understand how a critic who places Bhavabhūti in the eighth century, can have assigned so late a date to the *Malavikāgnimitra*. With reference to Bhavabhūti, Wilson observes².—
 "The date thus given to the compositions of
 "Bhavabhūti is quite in accordance. with their
 "internal evidence. The manners are purely
 "Hindoo, without any foreign admixture. The
 "appearance of women of rank in public, and
 "their exemption from any personal restraint in

1. There is not the same melody in the verse nor fancy in the thoughts — Wilson's *Hindoo Theatre* Vol II, p 346.

2. *Hindoo Theatre*, Vol II

“their own habitations, are very incompatible
 “with the presence of Mahometan rulers. The
 “licensed existence of Bauddha ascetics, their
 “access to the great, and their employment as
 “teachers of science, are other peculiarities cha-
 “racteristic of an early date, which the worship of
 “Śiva in his terrific forms, and the prevalence
 “of the practices of the Yoga, are indications of
 “a similar tendency”

Now it is curious that in the *Malavikāgni-
 mitra* we find a female Buddhist ascetic held in
 great honour, who speaks Sanskrit, and not
 Prākṛit (the ordinary dialect of women in the
 Indian plays even of queens), is apparently ac-
 quainted with the theory and practice of medi-
 cine, and is usually addressed as “learned” or
 “reverend.”

It is indeed an objection to the historical truth
 of the play that Pushpamitra was according to
 Buddhist accounts a zealous persecutor of Bud-
 dhists¹. But it does not follow that his son Agni-
 mitra was hostile to the Buddhists, indeed, he
 may have quarrelled with his father upon this
 very ground: (see the expression *vygataroshach-
 etusa* p. 107, line 11, of the Bombay edition,¹)
 besides, it is not necessary to our position to
 suppose that the author possessed accurate infor-

1 This is a conjecture of my own. Shankar Pandit sup-
 poses he may have been angry because his son was sent to
 guard the horse

mation with respect to the history of the kings of the Śunga dynasty, which flourished so long before the date assigned by modern scholars to the great Kalidāsa.

Śiva is invoked in the *Mālavikāgnimitra*, though we have no trace of the bloody worship of his consort Kālī, of which we read in the works of Bhavabhūti, and which is generally believed to be of comparatively modern origin. As for the diction of our play, it is free from the long and involved compounds and "dark conceits" which puzzle the student of Bhavabhūti's works, and is throughout fresher and more natural than the style of that poet

Those who are not convinced by the arguments of Weber and Shankar Pandit that the play was composed by the author of the *Śakuntalā* will, I think, admit on reading it, that it furnishes us with a genuine description of Hindū society before the Mahometan invasion.

For this reason it has an abiding historical though no one would, of course, think of comparing it in this respect with the *Mrichchhakatī*, which reveals to us strata of Hindū society, that were apparently beneath the notice of the author of the courtly *Mālavikāgnimitra*

I now proceed to extract from the second volume of Lassen's *indische Alterthumskunde* an account of the Śunga dynasty of kings of which Pushyamitra was the founder :—

“After the death of Aśoka the vast dominions
 “of the Maurya¹ kings broke up into three king-
 “doms The first was in Magadha, the kings of
 “which have been already mentioned The second
 “was that of Jaloka, which included a great part
 “of North-Western India as well as Kaśmīra He
 “is no doubt identical with the Indian king, called
 “by the Greeks Sophagasenos, who was a con-
 “temporary of Antiochus the great, and renewed
 “with him the treaty which his forefathers had
 “made.

“The third kingdom of the Maurya as probably
 “embraced a part of the south-western provinces
 “of the original kingdom, as its kings are men-
 “tioned as successors of Kunála, who was Viceroy
 “in Takshaśilá and Gandhára.

“After the death of his father, Sampadī must
 “have declared himself independent, and a strug-
 “gle probably arose between the three brothers,
 “in which Jaloka was victorious, and obtained the
 “greater part of his father’s kingdom Suyāśas
 “secured the eastern^{*} Sampadī the south western
 “portion He probably transferred the seat of his
 “sovereignty to Vidiśá at any rate this city
 “appears as the capital of the succeeding dynasty
 “of Śunga kings.

1. Said to be derived from Murá, the mother of Chandra-
 gupta, the first Maurya king

"We possess some information about Push-
 "pamitra¹ the founder of this dynasty in a Budd-
 "hist work, and also in the drama *Málavikágni-*
 "mitra The Puránas only inform us that he was
 "the general of the last Maurya Brihádrratha,
 "whom he deprived of his throne and his life In
 "the Buddhist work we are told that he was the
 "last of the Mauryas, and that his predecessor
 "was called Pushyadharman The first statement
 "is of course a mistake, the second may be sup-
 "posed to be correct, as the name could scarcely
 "have been invented. According to the drama the
 "capital of his son Agnimitra was Vidiśá, so we
 "are perhaps justified in supposng that he was
 "originally in the service of Pushyadharman, and
 "that after usurping his throne, he deprived the
 "king of Magadha of his sovereignty The fact
 "that in another account which we shall proceed
 "to lay before our readers, he is represented as
 "reigning at Pátaliputra need not surprise us in
 "this account he is supposed to belong to the
 "Maurya dynasty

"We are told in the drama that, intending to
 "perform the horse-sacrifice, he let loose a horse;
 "which, as it was wandering along the right bank
 "of the Indus was carried off by a squadron of
 "Yavana cavalry, but rescued by its guard under
 "Vasumitra

1, According to Mr Fleet, who quotes Professor Weber as
 agreeing with him, the name should be spelled Pushyamitra
 See "*Corpus Inscriptionum Indicarum*," Vol III, p 55 n
 1891

"We cannot of course be certain whether this
 'was the real cause of the quarrel or not, but so
 'much is clear, that Pushpamitra came into
 "collision with the Greeks on the bank of the
 "Indus. As he ascended the throne in 178 B C,
 "this struggle must have taken place in the reign
 'of Eukratides According to the account in the
 "drama, it took place under the rule of his son
 ' Agnimitra, whose general he was, but this is
 'contrary both to Bráhmānical and Buddhist
 'accounts, and the truth probably is that during
 'the latter years of his reign he associated his
 'son with himself as partner in the empire Much
 'more important is another event of his life, of
 "which we possess an account From it, it is
 "evident that he was stirred up by the Bráhmāns
 "to persecute the Buddhists, in other words, that
 "a great change took place in the views of the
 "mightiest Indian prince of the time, and produced
 "its natural results The incident to which I allude
 "is narrated in the following way Pushpamitra
 "summoned a council of his ministers and asked
 "them what was the best course for him to adopt
 "in order to obtain undying glory They remin-
 "ded him of the example of his predecessor Aśoka,
 "who made the 84 thousand proclamations of the
 "law, and whose fame would last as long as the
 "law of Bhagavat¹ prevailed The King answer-
 "ed that he preferred some other means of
 "making himself famous, and applied to a Hindū

1 This word here is equivalent to Buddha

“*prahita*, who recommended him to suppress Bud-
 - dhism by force. The King adopted the sugges-
 - tion, and went with a force composed of all four
 “arms¹ to Kuttukárama in the vicinity of Pátali-
 “putra, with the firm determination of destroying
 “the law of Bhagavat. Three times, when on the
 “very threshold of the *vihara*,² he was deterred
 “by the roar of a lion from carrying out his inten-
 “tion, and returned to the city without effecting
 “anything. At last he summoned a meeting of
 “the inmates of the monastery, and informed them
 “that he intended to destroy the law of Buddha,
 “and asked them which they would choose, the
 “destruction of the *vihāra*, or that of the *stúpa*.³
 “They preferred to leave the place, the King
 “then utterly destroyed the *vihāra*, and massacred
 “all its inhabitants. He then moved on to Śákala,
 “where he proclaimed that whoever brought in
 “the head of a Śramana⁴ should receive a hun-
 “dred gold pieces. One of these offered his own
 “head to the murderers, in order to save the law
 “and the lives of the other Arhats.⁵ When the
 “King heard this, he gave orders that every
 “Arhat in that province should be put to
 “death, but he subsequently met with so much
 opposition that he no longer continued his

1 Viz, cavalry, infantry, elephants, and archers.

2 Buddhist convent

3 A kind of tumulus erected over relics of the great Buddha (commonly called Tope)

4 Buddhist ascetic

5 The highest rank in the Buddhist hierarchy.

“persecutions in this quarter, but turned off
 “to Koshtaka, and thence went towards the
 “southern sea, near which he is said to have been
 “imprisoned by a Yaksha in a mountain together
 “with his whole army On account of the massacre
 “of the holy men he received the title of Munihata,
 “slayer of hermits

“This is the only account which we have of
 “his attempt to put down Buddhism It is at any
 “rate clear from this story that the Buddhists were
 “so powerful at this time that the Bráhmans, not
 “being able to overcome them by fair means,
 “made use of their influence over a sovereign of
 “their own religious persuasion to accomplish
 “their object by violent measures They must
 “have welcomed his assistance all the more gladly,
 “as according to the above account he was eviden-
 “tly in possession of an extensive dominion. It
 “stands to reason that the King could only act
 “in this arbitrary manner in his own dominions,
 “we may therefore conclude that Śákala¹ and
 “Koshtaka were comprised in them The first
 “appears to have been the furthest limit of his
 “dominions in this direction, because we are told
 “that here he met with opposition. The only
 “objection to the story is, that at this time Eukra-
 “tides is said to have reigned as far as the
 “Vipásá,² but this is removed by supposing that,

1 Śákala is in the Panjab beyond the Vitastá or Jhelum,
 the Hydáspes of the Greeks The Greeks called the town
 Sagala, Koshtaka is not mentioned elsewhere.

2 *i. e.*, the Beas

महाकविकालिदासविरचितं

मालविकाग्निमित्रम्

प्रथमोऽङ्कः

MĀLAVIKĀGNIMITRA.

ACT I

एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः

कान्तासंमिश्रदेहोऽप्यविषयमनसा यः परस्ताद्यतीनाम् ।

अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्विभ्रतो नाभिमानः

सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥ १ ॥

NĀNDĪ

May that lord who, though established in sole supremacy, from which result great blessings to his votaries himself wears the garment of skin,¹ who, though his body is united with that of his beloved,² is at the head of ascetics whose minds are averted from outward objects in whom there is no arrogance, though he supports the whole world with his eight forms,³ may he, I say, remove

1. In Śiva's case, the skin of a panther. Skin garments were characteristic of ascetics.

2. Śiva and Pārvatī are one individual, the left portion of which is female, and the right male (Shankar Pandit). According to Professor Weber, this fact is first mentioned by Bardesanes, who derived it from the members of Indian embassy to Heliogabalus. For *parastād*, Tārānāt and Kāṭayavema give *parastād*, who surpasses, &c.

3. The eight forms are earth, water, fire, wind, sky, sun, moon, and a *paśu-pati*, or lord of animals. The last is sometimes given as *Yajamā* which appears to mean "a person who employs priests to perform sacrifice." Weber gives the last form as the Brāhman caste. The R. K. M. Banerjea observes, that originally it meant "a celebrant," now spiritual client.—*Bengal Magazine for September 1874*

(2)

(नान्द्यन्ते)

सूत्रधार —(नेपथ्यामिमुखमवलोक्य) मारिष ! इतस्तावत् ।

(प्रविश्य)

पारिपाश्विक —भात्र ! अयमस्मि ।

सूत्रधार —अभिहितोऽस्मि विद्वत्परिषदा कालिदासग्रथितवस्तु मालविकाग्नि-
मित्रं नाम नाटकमस्मिन्वसन्तोत्सवे प्रयोक्तव्यमिति । तदारभ्यता सगीतम् ।

our¹ state of darkness in order that we may behold the per-
fect way²

*Here ends the Nāṇḍī*³

Enters the Manager

Manager (looking towards the curtain),—Actor,⁴ come
here for a moment

Enters Actor

Actor—Sir, here I am

Manager—I have received the following order from
the spectators “You must act at this spring festival a
play named Mālavikāgnimitra, composed⁵ by Kālidāsa,”
therefore let the representation be begun

1 Tārānātha, Kāṭayavema, and Bollensen read *vas* for *nas*, your
state, &c.

2 The way of *moksha*, or liberation

3. Tārānātha observes that this Nāṇḍī is irregular It ought to have
eight or twelve lines

4 Called *pañṇapāṇṇika*, or assistant The manager (*sūtradhara*)
addresses him by the title of *mārisha* He uses *bhava* as a term of respect
in addressing his master—(S P P)

5 Literally, the whole business or plot of which was composed
The “spring festival” of course corresponds to the modern Holi festival
Bollensen inserts *°nava* before *°vasantotsave*, this festival at the beginning
of spring.

पारिपाश्विक — मा तावत् प्रथितयशसा भाससौमिल्लककविपुत्रादीना प्रबन्धानतिक्रम्य वर्तमानकवे. कालिदासस्य क्रियाया कथं बहुमानः ?

सूत्रधार — अयि ! विवेकग्रस्तमभिहितम् । पश्य
पुराणमित्येव न साधु सर्वं,
न चापि काव्यं नवमित्यवद्यम् ।
सन्तः परीक्ष्यान्यतरद्भजन्ते,
मूढ. परप्रत्ययनेयबुद्धि ॥ २ ॥

पारिपाश्विक — आर्यमिश्रा प्रमाणम् ।

सूत्रधार — तेन हि त्वरता भवान् ।

शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिपदं कर्तुम् ।
देव्या इव धारिण्या सेवादत्तं परिजनोऽयम् ॥ ३ ॥

Actor — Not so, I pray Why do the spectators pass over the compositions of famous poets, like the honoured bards Bhāsa, Saumilla,¹ Kaviputra and others, and do such great honour to the work of Kālidāsa, a modern poet ?

Manager — Ah ! your remark is wanting in critical acumen Observe ! Every old poem is not good because it is old, nor is every new poem to be blamed because it is new, sound critics, after examination, choose one or the other, the blockhead must have his judgment guided by the knowledge of his neighbours

Actor — The honourable spectators are the best judges

Manager — Then make haste I long to perform the order of the spectators which I received some time ago with

1 Pandit Tārānātha Tarkavachaspati reads Dhāvaka Saumilla, Kaviputra, and others. Dhāvaka was, according to Mammata Bhatta, the author of the Ratnavālī and Nāgānanda, but his avarice induced him to forego the honour of their authorship in favour of Harsha Deva, King of Kāshmir, who lived at the beginning of the 12th century. Bollen-sen reads Bhāsaka for Dhāvaka. In his preface he quotes Dr Fitz-Edward Hall as saying that Bhāsaka or Bhāsa lived in the 7th century.

(इति निष्क्रान्तौ)

इति प्रस्तावना ।

(ततः प्रविशति बकुलावलिका)

बकुलावलिका—आणतम्हि देवीए वारिणीए—अइरप्पउत्तोवदेसं छलिअ
णाम गुट्टअ अदरेण कीरिसी मालविअत्ति गुट्टाअरिअ अजगणदास पुच्छिदु ।
ता दाव सगीदसाल गच्छम्हि ।

[आज्ञप्तास्मि देव्या वारिण्या—अचिरप्रवृत्तोपदेशं चलितं नाम नाट्यमन्तरेण
कीदृशी मालविकेति नाट्याचार्यमार्गगणदासं प्रष्टुम् । तस्मात्तावत्सगीतशाला
गच्छामि ।] (इति परिक्रामति)

(ततः प्रविशत्याभरणहस्ता कौमुदिका)

bowed head, even as this servant of the Queen Dhārini,¹
skilful in attendance, longs to perform her order

[*Exeunt Actors**End of the Introductory dialogue*²*Enters a female servant*

Female servant—I am ordered by the Queen Dhārini
to ask the teacher of dancing, the noble Ganadāsa, what
degree of proficiency Mālavikā has attained in the dance
called *Chalita*,³ in which she has recently been receiving
instruction. Therefore, let me enter the music-hall. *(With
these words she walks round)*

*Enters another female servant, with an ornament
in her hand*

1 Dhārini is the *κουριδιη ἀλοχοφ* liable to be supplanted or supplanted at any time by an *ἐξαιρετοφ δώρημα*.

2 *Skr prastavānā*, which Monier Williams explains by prologue. The Sanskrit dramatists made much use of these Euripidean devices.

3. Tārānātha and Bollensen c^a 11—the dance *chhalikam*,

वकुलावलिका—(कौमुदिका दृष्ट्वा) हला कोमुदीए । कुदो दे दाणिं इअं धीरदा, ज समीवेण वि अदिक्कमती इदो दिट्ठि एण वेसि ? [सखि कौमुदिके । कुतस्त इदानीमिय धीरता, यत्समीपेनाप्यतिक्रामन्तीतो दृष्टिं न ददासि ?]

कौमुदिका—अम्हो बउलावलिका । सहि । देवीए इद सिप्पिसआसादो आणीद एाअमुदासणाह अगुलीअअ सिणिद्ध णिज्झाअती तुह उवालभे पडिदम्हि । [अहो वकुलावलिका । सखि । देव्या इद शिल्पिसकाशादानीत नागमुद्रासनाथ-मङ्गुलीयक स्निग्ध निव्यायन्ती तवोपालम्भे पतित्तास्मि ।]

वकुलावलिका—(विलोक्य) ठाणे सज्जदि दिट्ठी । इमिणा अगुलीअएण उन्निअणकिरणकेसरेण कुसुमिदो विअ दे अगगहत्थो पडिभादि । [स्थाने सज्जति दृष्टि । अनेनागुलीयकेनोद्भिन्नकिरणकेसरेण कुसुमित इव तेजग्रहस्त प्रतिभाति ।]

कौमुदिका—हला । कहि पत्थिदा सि ? । [सखि । कुत्र प्रस्थितासि ?]

वकुलावलिका—देवीए एव्व वअणेण राट्ठाअरिअ अजगणदासं पुच्छिहुं 'उव्वेसगगहणे कीरिसो मालविअ ?' ति । [देव्या एव वचनेन नाट्याचार्यभार्य-गणदास प्रष्टुम्—'उपदेशग्रहणे कीदृशी मालविका ?' इति ।]

First female servant (having seen the second)—Hallow ! Kaumudikā ! Why are you so pre-occupied that, though you pass close to me, you do not cast a glance in my direction ?

Second female servant—Why, bless my soul, here is Vakulāvalikā My friend, I was contemplating this beautiful ring of the Queen's with a seal on which a snake is engraved, which I have just brought from the jeweller's, and so I came to merit your reproof

Vakulāvalikā (observing it)—It is meant that your gaze should be riveted on it By means of this ring, from which a stream of rays breaks forth, the extremity of your hand appears, as it were, to be in blossom

Kaumudikā —Come now, where are you going ?

Vakulāvalikā —I am going by the orders of the Queen to ask the noble Ganadāsa, the teacher of dancing, what sort of pupil Mālavikā has shewn herself

कौमुदिका—सहि । इरिसेण वावारेण असणिहिदा । कहं भट्टिणा दिट्ठा ? [सखि । ईदृशेन व्यापारेणासंनिहितापि सा कथं भर्ता दृष्टुः ?]

वकुलावलिका—आ, सो जणो देवीए पासगदो चित्ते दिट्ठो । [आम्, स जनो देव्याः पार्श्वगतश्चित्रे दृष्टुः ।]

कौमुदिका—कहं विअ ? । [कथमिव ?]

वकुलावलिका—सुणाहि, चित्तसाल गदा देवी जदा पञ्चगवणराशं चित्तलेह आभारिअस्स आलोअती चिट्ठिदा, तस्सि अतरे भट्ठा अ उवट्ठिदो । [शृणु, चित्रशाला गता देवी यदा प्रत्यग्रवर्णरागा चित्रलेखामाचार्यस्यालोकयन्ती तिष्ठति, तस्मिन्नन्तरे भर्ता चोपस्थितः ।]

कौमुदिका—तदो तदो ? [ततस्तत ?]

वकुलावलिका—तदो अ उवआराणतर एकासणोवविट्ठेण भट्टिणा चित्तगदाए देवीए परिअणमज्झगद आसएणदारिअ देखिअ देवी पुच्छिदा । [ततश्चोपचारान्तरमेकासनोपविष्टेन भर्ता चित्रगताया देव्या परिञ्जनमव्यगतामासन्नदारिका दृष्ट्वा देवी पृष्टा ।]

Kaumudikā—Friend, though kept out of the way by such an employment, she was seen, they say, by the King ¹

Vakulāvalikā—Yes, the gūl was seen at the Queen's side in a picture

Kaumudikā—How did that come about ?

Vakulāvalikā—Listen ! The Queen had gone to the hall of painting, and was looking at a picture of the drawing-master's on which the hues of the colouring were still fresh, at that very moment in came the King

Kaumudikā—What happened then ?

Vakulāvalikā—Then, after the customary salutation, the King sat down on the same seat with the Queen, and beholding Mālavikā in the midst of the Queen's attendants in the painting and very near to her, he asked the Queen—

1 Tārānātha and Bollensen omit *kūla* and read *katham drishtā*. Their reading would mean, "How comes it that Mālavikā, though kept out of the way by such an employment has been seen by the King ?"

कौमुदिका—किं विभ्र ? [किमिव ?]

वकुलावलिका—अपुष्पा इमं दारिद्र्या आसरेणा अ देवीए आलिहिदा
किणामहेस ति । [अपूर्वय दारिका आसन्ना च देव्या आलिखिता किनामवेयेति ।]

कौमुदिका—आकिदिविसेसेसु आअरो पद करेदि । तदो तदो ? [आकृति-
विशेषेष्वादर पद करोति । ततस्तत ?]

वकुलावलिका—तदो अवहीरिअवअरणो भट्टा सकिदो देवी पुणो पुणो वि
अणुवधिदु पवुत्तो । तदो जाव देवी एण कहेदि दाव कुमारीए वसुलच्छीए
आअखिद—आवुत्त । एसा मालवि अत्ति । [ततोऽवहीरितवचनो भर्ता शङ्कितो
देवी पुन पुनरप्यनुबन्धु प्रवृत्त । ततो यावदेवी न कथयति तावत्कुमार्या वसु-
लक्ष्म्याख्यातम्—आवुत्त । एसा मालविकेति ।]

कौमुदिका—(स्मितम्) सरिसं खु वालभाअस्स । अदो वरं कहेहि ।
[सदृश खलु वालभावस्य । अत परं कथय ।]

वकुलावलिका—कि अणं ? संपद मालविआ सविसेसं भट्टिणो दंसण-
पहादो रक्खीअदि । [किमन्यत् ? साप्रतं मालविका सविशेष भर्तुर्दर्शन-
पथाद्रक्ष्यते ।]

Kaumudikā—What, I pray ?

Vakulāvalikā—“What is the name of this girl, that I
have not seen before, standing near you in the painting ?”

Kaumudikā—Admiration naturally follows forms of
surpassing loveliness What happened then ?

Vakulāvalikā—Then the King, finding that no attention
was paid to his question, began to importune the Queen
again, but the Queen gave no answer Thereupon the
Princess Vasulakshmi said—My brother-in-law, this is
Mālavikā

Kaumudikā—That is child-nature all over Tell me
what happened next

Vakulāvalikā—What else than this ? Mālavikā is now
kept with especial care out of the range of the King's eyes

कौमुदिका—हला । अणुचिट्ठ अत्तणो णिओअ । अह वि एदं अंगुलीअअं देवीए उवरइस्सं । [सखि । अनुतिष्ठात्मनो नियोगम् । अहमप्येतदङ्गुलीयकं देव्यै उपनेष्यामि ।] (इति निष्क्रान्ता)

बकुलावलिका—(परिक्रम्यावलोक्य) एसो गट्टाअरिओ अज्जगणदासो संगीद-
सालादो णिग्गच्छति । जाव से अत्ताणं दसेमि । [एष नाट्याचार्य आर्यगणदास
संगीतशालातो निर्गच्छति । यावदस्मा आत्मान दर्शयामि ।]

(इति परिक्रामति)

(प्रविश्य)

गणदास—कामं खलु सर्वस्यापि कुलविद्या बहुमता । न पुनरस्माकं नाट्य
प्रति मिथ्यागौरवम् । तथा हि

देवानामिदमामनन्ति मुनयः शान्तं क्रतुं चाक्षुषं

रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।

त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते

नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥ ४ ॥

Kaumudikā--Come now, go and do your errand I, too,
will give the ring to the Queen

[*Exit Kaumudikā*

Vakulāvalikā (walking round and looking about)—Here
is the teacher of dancing, the noble Ganadāsa, coming out
of the music hall let me shew myself to him

Enters Ganadāsa

Ganadāsa—Although every one of course, thinks most of
his own hereditary lore, still the importance I attach to
dancing is not without foundation, how can it be ? Sages
say that this is a pleasing sacrificial feast to the eyes of the
gods, being exhibited in two different ways by Śiva in his
body which is blended with that of Umā,¹ in it is seen the

1 The style of dancing invented by Pārvatī (confined, according to Monier Williams, to attitude and gesticulation, with a shuffling motion of the feet seldom lifted from the ground), is called Lāsya It is opposed to Tandava the more boisterous style of dance of Śiva and his followers

वकुलावलिका—(उपेत्य) अज । वदामि । [आर्य । वन्दे ।]

गणदास — भद्रे । चिर जीव ।

वकुलावलिका—अज्ज । देवी पुच्छदि,—अवि उवदेसग्गहणे णादिकल्लिस्सदि वो सिस्सा मालविअ त्ति । [आर्य । देवी पृच्छति,—अप्युपदेशग्रहणे नातिक्लेशयति व शिष्या मालविकेति ।]

गणदास — भद्रे । विज्ञाप्यता देवी परमनिपुणा मेधाविनी चेति । किं बहुना,

यद्यत्प्रयोगविषये भाविकमुपदिश्यते मया तस्यै ।

तत्तद्विशेषकरणात्प्रत्युपदिशतीव मे बाल्य ॥१॥

वकुलावलिका—(आत्मगतम्) अदिकमतिं विअ इरावदि पेक्खामि । (प्रकाशम्) किदत्था दाणिं वो सिस्सा, जस्सि गुरुअणो एव्व तुस्सदि । [अतिक्रामन्ती-मिवेरावती पश्यामि । कृतार्थेदानी व शिष्या, यस्या गुरुजन एवं तुष्यति ।]

behaviour of men arising from the three qualities,¹ and distinguished by various sentiments, dancing is the one chief amusement of human beings, though their tastes are different

Vakulāvalikā (*advancing*) —Reverend Sir, I salute thee

Ganadāsa—My good girl, may you live long

Vakulāvalikā—Noble sir, the Queen wishes to know whether your pupil Mālavikā is not very troublesome to teach²

Ganadāsa—Assure the Queen that Mālavikā is exceedingly clever and intelligent, to put the matter concisely, whatever movement expressive of sentiment is taught by me to her in the way of acting, that the girl, as it were, teaches to me in return by improving upon it

Vakulāvalikā (*to herself*)—I seem to see her cutting out Irāvati (*Aloud*) Your pupil may be already considered a success since her instructor is so well satisfied with her

¹ Goodness, passion, and darkness

² Tārinātha and Bollensen read *nadikkilussadi* (= (*natikkilissayati*), i.e., does not your pupil find it too hard a task to learn, &c

गणदास — भद्रे । तद्विधानामसुलभत्वात्पृच्छामि । कुतो देव्या तत्पात्र-
मानीतम् ? ।

वकुलावल्लिका—अस्थि देवीए वरणावरो भादा वीरसेणो गाम । सो
भट्टिणा एम्मदातीरे अतवालदुग्गे ठाविदो । तेण सिप्पाहिअरे जोगगा इअ
दारिअ त्ति भणिअ भइणीए देवीए उवाअणं पेसिदा । [अस्ति देव्या वर्णावरो
भ्राता वीरसेनो नाम । स भर्त्ता नर्मदातीरेऽन्तपालदुर्गे स्थापित । तेन शिल्पाधि-
कारे योग्येय दारिकेति भणित्वा भगिन्यै देव्यै उपायन प्रेषिता ।]

गणदास — (स्वगतम्) आकृतिविशेषप्रत्ययादेनामनूनवस्तुका सभावयामि ।
(प्रकाशम्) भद्रे । मयापि यशस्विना भवितव्यम् । यत

पात्रविशेषे न्यस्त गुणान्तरं व्रजति शिल्पमाधातु ।

जलमिव समुद्रशुक्लौ मुक्ताफलतां पयोदस्य ॥६॥

Ganadāsa — My good girl, you know people like her are
hard to find so I must ask you, whence this actress¹ was
brought to the Queen

Vakulāvallikā — The Queen has a brother of inferior
caste, Vīrasena by name he has been placed by the King
in command of a frontier fortress on the banks of the
Mandākinī² He sent this girl as a present to his sister,
thinking her just the sort of person to learn accomplishments

Ganadāsa (to herself) — From³ her distinguished appear-
ance I conjecture that she is of high birth (*Aloud*) My
good girl, I am certainly destined to become famous

1 I have adopted Bollensen's view of the meaning of *pātram*
Foucaux has *cette perle*, i. e., such a jewel, such a choice attendant

2 The Mandākinī here probably means the Narmadā (Nerbudda)
One of the Bombay manuscripts reads the Prākṛit equivalent of Narmadā
Bollensen reads *antarāla* for *antapāla* He considers that the word means
the uninhabited and uncultivated interval between two states, and quotes
Cæsar B G VI 23, to show that a similar custom existed among the
ancient Germans

3 Bollensen inserts *vinaya* between *ahimsa* and *pratyah*, from her
beauty and modesty Kātyāyana seems to take it, "I think that she is
of noble character"

बकुलावलिका—अज्ज ! कहि दाणि वो सिस्सा ? [आर्य ! कुत्रेदानी व. शिष्या ?]

गणदास —इदानीमेव पञ्चाङ्गाभिनयमुपदिश्य मया विश्रम्यतामित्यभिहिता दीर्घिकावलोकनगवाक्षगता प्रवातमासेवमाना तिष्ठति ।

बकुलावलिका—तेण हि पुणो अणुजाणादु म अज्जो । जाव से अजस्स परितोसणिवेदणेण उस्साहं वड्ढेमि । [तेन हि पुनरनुजानातु मामार्य । यावदस्या आर्यस्य परितोषनिवेदनेनोत्साहं वर्धयामि ।]

गणदासः—दृश्यता सखी । अहमपि लब्धक्षणं स्वगृहं गच्छामि ।

(इति निष्क्रान्तौ)

इति मिश्रविष्कम्भक ।

Observe, the skill of the teacher, when communicated to a worthy object, attains greater excellence, as the water of a cloud, when dropped into a sea-shell, acquires the nature of a pearl¹

Vakulāvalikā -- Well, where is your pupil ?

Ganadāsa —Having just now taught her the five-limb movement² I told her to rest, and so she has gone to the window that commands a view of the artificial lake, and is enjoying the fresh breeze

Vakulāvalikā —Then, sir, give me leave to depart, in order that I may stimulate her zeal by informing her that her teacher is satisfied with her

Ganadāsa —Go and see your friend I, too, as I have got an interval of leisure will go home

[*Exeunt Ganadāsa and Vakulāvalikā*

*Here ends the Vishkambhaka*³

1 Referring to the notion that drops of water fallen into sea shells under the influence of the star Arcturus become pearls (Shankar Pandit)

2 In which the mind, eye, eyebrow, feet, and hands are employed equally (Tārānātha) It is also explained as a movement consisting of five parts, two of which are singing and dancing

3 An interlude or introductory scene coming between the acts and performed by an interior actor or actors who explain to the audience the progress of the plot, and thus bind firmly together the story of the drama

(तत प्रविश्येकान्तस्थितपरिजनो मन्त्रिणा लेखहस्तेनान्वास्यमानो राजा)

राजा—(अनुवाचितलेखममात्यं विलोक्य) वाहक ! किं प्रतिपद्यते वैदर्भ ? ।

आमात्य —देव ! आत्मविनाशम् ।

राजा —सदेशमिदानीं श्रोतुमिच्छामि ।

अमात्य — इदमिदानीमनेन प्रतिर्लिखितम् । पूज्येनाहमादिष्ट 'भवत पितृव्यपुत्र' कुमारो माधवमेन प्रतिश्रुतसवन्धो ममोपान्तिकमुपसर्पन्नन्तरा त्वदीयेनान्तपालेनावस्कन्द्य गृहीत । स त्वया मदपेक्षया सकलत्रसोदर्या मोक्तव्य' इति । एतन्ननु वो विदितम्—यत्तुल्याभिजनेषु राज्ञा वृत्ति । अतोऽत्र मव्यस्य पूज्यो भवितुमर्हति । सोदर्या पुनरस्य ग्रहणविप्लवे विनष्टा, तदन्वेपणाय प्रयतिष्ये । अथवा, अवश्यमेव माधवसेनो मया पूज्येन मोचयितव्य, श्रूयतामभिसन्धि,—

मौर्यसचिव विमुञ्चति यदि पूज्य सयतं मम श्यालम् ।

मोक्ता माधवसेनस्ततो मया बन्धनात्सद्य ॥७॥

इति ।

Then the King is discovered with his retinue standing apart, and attended by the Minister seated behind him with a letter in his hand

King (looking at the Minister who has read the letter) —
Vāhataka, what does the King of Vīdarbha say in reply ?

Minister—He gives an answer, which will involve his own destruction

King—I want to hear his dispatch at once

Minister—He has on the present occasion sent the following answer "My royal brother has informed me, that my cousin, Prince Mādhavasena, who had promised

by concisely alluding to what has happened in the intervals of the acts or is likely to happen at the end (Monier Williams) Tārānātha calls the present a *muṣṣa viśhkambhaka*, or mixed *viśhkambhaka*, as it is performed by one actor of medium, and two of inferior, dignity

to enter into a matrimonial alliance with my royal brother, while proceeding to his court, was on the way attacked by one of my wardens of the marches and taken prisoner. This man, with his wife and sister, I am required to set free out of regards for my royal brother. Does my royal brother then not know that the conduct of kings towards kings who belong to the same family should be like that of the earth¹ ? He should, therefore, be impartial in this matter. As for the Prince's sister, she disappeared in the confusion of the capture. I will do my utmost to find her. Now, if my royal brother wishes that Mādhavasena should be caused to be set at liberty without fail, let him attend to my fixed determination. If my royal brother will set my brother-in-law Mauryasachiva free,² whom he has imprisoned, then I will immediately release Mādhavasena from confinement." These are the contents of the letter.

1 That is to say, impartial. Tārānātha reads *tatra vo na viditam yat tulyābhijāneshu bhūmidhāreshu rajnam vritih*. In making this request my brother did not take into consideration what the custom of kings is with regard to their relations. Weber, who appears to have the same reading, supplies in a note, "and how hostile have accordingly become the relations between me and my cousin." He compares the word *bhrātṛiṇya*, which for a meaning originally "brother's son" comes to mean "enemy." Compare also Bhartṛihari (Bombay Classical Series) Nītiśatakam st 21, *gnatīche ananā kim* ? Relations are worse than fire, on which the commentator observes *dāyaduh sahaṇarayaḥ*. "Kinsmen are natural enemies." Such, with but few exceptions, has been the history of royal families in the East. "An Amurath an Amurath succeeds, not Harry Harry."

2 Tārānātha reads *āryasachivam*—the noble minister. Bollensen reads *āryam sachivam*. Shankar Pandit observes—"This (Mauryasachiva) is the name, according to the commentator, of the brother-in-law of the King of the Vidarbhas. If that is not correct, and he was the Minister of the Maurya King of Pātaliputra, it seems probable that he was imprisoned by Agnimitra to prevent him from exciting the people to rebel against his (Agnimitra's) father, Pushpamitra, who had murdered the last of the Mauryas, Bṛhadratha, and usurped his throne in his son's favour."

राजा —(सरोषम्) कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञ ? । वाह-
तक ! प्रकृत्यमित्र प्रतिकूलकारी च मे वैदर्भः । तद्यातव्यपक्षे स्थितस्य पूर्वसक-
ल्पितसमुन्मूलनाय वीरमेनप्रमुख दण्डचक्रमाज्ञापय ।

अमात्य —यदाज्ञापयति देव ।

राजा—अथवा किं भवान्मन्यते ?

अमात्य—शाब्रहृष्टमाह देवः

अचिराधिष्ठितराज्यं शत्रु प्रकृतिष्वरुढमूलत्वात् ।

नवसरोपणशिथिलस्तरुरिव सुकुर समुद्धर्तुम् ॥८॥

राजा—तेन ह्यवितथं तन्त्रकारवचनम् । इदमेव वचनं निमित्तमुपादाय
समुद्योज्यता सेनाविपति ।

King—What ? does the foolish fellow presume to bar-
gain with me about an exchange of services ? Vāhataka !
the King of Vīdarbha is my natural enemy, and sets
himself in opposition to me therefore give orders, as before
determined, to the division of the army under the command
of Vīrasena to root him up, inasmuch as he is numbered
among my foes ¹

Minister —As the King commands

King —Or what do you think about it yourself ?

Minister —Your Highness speaks in accordance with
the treatises on policy For an enemy that has but lately
entered upon his kingdom, because he has not taken root
in the hearts of his subjects, is easy to extirpate, like a
tree that is unsteady, because it has been only lately
planted

King —So may the saying of the wise compilers of
treatises prove true ² For this reason let the General be
ordered to put his troops in motion

1 Literally, standing in the category of those that make themselves
liable to be attacked (Shankar Pandit)

2 Bollépsen thinks that the sentence should not be taken in an
imperative sense Kāṭayavema supplies *bhaviṣhyati* Foucaux translates
idam mūrtam ādāya, en le prenant pour guide.

अमात्य—तथा । (इति निष्क्रान्त)

(परिजनश्च यथाव्यापार राजानमभित स्थित)

(प्रविश्य)

विदूषक —आणतोमिह ततहोदा रणणा—गोदम । चितेहि दाव उवाअं, जहा मे जदिच्छादिट्टप्पदिकिदी मालविग्रा पच्चक्खदसणा होदि ति । मए अ तं तहा किद दाव से णिवेदेमि । [आज्ञतोऽस्मि तत्रभवता राज्ञा-गौतम । चिन्तय तावदुपायः, यथा मे यहच्छादष्टप्रतिकृतिमालविका प्रत्यक्षदर्शना भवतीति । मया च ततथा कृत तावदस्मै निवेदयामि ।] (इति परिक्रामति)

राजा —(विदूषकं दृष्ट्वा) अयमपर कार्यान्तरसचिवोऽस्मानुपस्थित ।

विदूषक —(उपगम्य) वड्डदु भव । [वर्धता भवान् ।]

Minister —It shall be done

[*Exit Minister*

The retinue remain standing round the King in such an arrangement as the nature of their respective duties requires

*Enters the Vidūshaka*¹

Vidūshaka—His Highness gave me the following commission “Gautama, devise some expedient by which I may see face to face Mālavikā, whose picture I beheld by accident” Well I have done so, and will now inform him of the fact

(*He walks round*)

King (*seeing the Vidūshaka*)—Here is another minister come to me, who superintends another department of my affairs

Vidūshaka —May your Highness prosper

¹ The jocose friend and companion of the King He is always a Brāhman He is the Leporello of the Indian drama,

राजा—(सशिर कम्पम्) इत आस्यताम् ।

(विदूषक उपविष्ट)

राजा—अपि किञ्चिदुपेयोपायदर्शने व्यापृत ते प्रज्ञाचक्षु ?

विदूषक —पत्रोअसिद्धि पुच्छ । [प्रयोगसिद्धि पृच्छ ।]

राजा—कथमिव ? ।

विदूषक —(कण्ठे) एवमिव । [एवमिव]

राजा—साधु, वयस्य । निपुणमुपक्रान्तम् । इदानीं दुरविगमसिद्धावप्य-
स्मिन्नारम्भे वयमाशंसामहे । कुत

अर्थ सप्रतिबन्ध प्रभुरधिगन्तु सहायवानेव ।

दृश्य तमसि न पश्यति दीपेन विना सचक्षुरपि ॥६॥

(नेपथ्ये)

King (nodding his head)—Sit down here

The Vidūshaka takes a seat

King —Has the eye of your wisdom been at all employed in devising a means of attaining our object ?¹

Vidūshaka —Means indeed ! rather ask about the successful accomplishment of my commission

King —What do you mean ?

Vidūshaka (whispers in his ear).—This is what I mean

King —Excellent, my friend ! A clever start ! We hope for good luck in this enterprise, though success in it is difficult to attain For it is the man with allies that is able to accomplish an undertaking surrounded with obstacles, even one who has the use of his eyes cannot without a light perceive an object in the darkness

¹ I take *upeya*, after *Katayavema*, as part fut pass=*sādhya* Bol-
lensen reads *upāyopeyadarśane* He seems to take *upeya* as a substantive,
in the sense of devising=*upakṣhepa*

अल वट्टु विकल्थ्य । राज्ञ समक्षमेवावयोरधरोत्तरव्यक्तिर्भविष्यति ।

राजा—(आकर्ण्य) सखे । त्वत्सुनीतिपादपस्य पुष्पमुद्भिन्नम् ।

विदूषक —फलं वि अदरेण देखिस्ससि । [फलमप्यचिरेण द्रक्ष्यसि ।]

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—देव । अमात्यो विज्ञापयति । अनुष्ठिता प्रभोराज्ञेति । एतौ पुन-
र्हरदत्त-गणदासौ

उभावभिनयाचार्यौ परस्परजयैषिणौ ।

त्वां द्रष्टुमुद्यतौ साक्षाद् भावाविव शरीरिणौ ॥१०॥

राजा—प्रवेशय तौ ।

[A voice behind the scenes ¹

A truce to excessive boasting! In the presence of the King himself shall be decided which of us is superior and which inferior]

King —Friend, a blossom has budded on the tree of your intrigue ²

Vidūshaka —You shall see fruit also on it, I promise you

Then enter the Chamberlain

Chamberlain —Your Majesty, the Minister begs to inform you that your orders have been carried out

But here are Haradatta and Ganadāsa, the two professors of acting, each eager for victory over the other, wishing to have an interview with your Majesty, like two dramatic passions incarnate in bodily form (10)

King —Introduce them

¹ Nepathye, in the tiring room, the postscenum For adharottaraya°
Tārānātha and Bollensen read adharottaraya°

² For °nīti° Tārānātha and Bollensen read °sunīti°

कञ्चुकी—यदाज्ञापयति देव । (इति निष्क्रम्य, ताभ्या सह प्रविश्य)
इत इतो भवन्तो ।

गगदास — (राजान विलोक्य) ग्रहो, दुरासदो राजमहिमा ।

न च न परिचितो न चाप्यरम्य-

श्रक्तमुपैमि तथापि पार्श्वमस्य ।

सलिलनिधिरिव प्रतिक्षणं मे

भवति स एव नवो नवोऽयमद्गो. ॥ ११ ॥

हरदत्त — महत्खलु पुरुषाकारमिदं ज्योति । तथा हि

द्वारे नियुक्तपुरुषाभिमतप्रवेश

सिंहासनान्तिकचरेण सहोपसर्पन् ।

तेजोभिरस्य विनिवर्तितदृष्टिपातै-

र्वाक्यादृते पुनरिव प्रतिवारितोऽस्मि ॥ १२ ॥

Chamberlain — As the King commands. (*Going out and returning with them*) This way, this way, gentlemen !

Ganadāsa (*looking at the King*) — Ye gods ! Awful is the majesty of the King

For he is not unfamiliar to me, and he is not stern of manner, nevertheless I approach his side with trembling, though the same, he appears every moment new to my eyes, even like the mighty ocean¹ (11)

Haradatta — Great indeed is the splendour that resides in this hero²

For though my entrance has been permitted by the guards appointed to wait at the door, and though I am advancing towards the King with the attendant that is always about his throne, by the effulgence of his majesty, that repels my gaze, I am, as it were, without words denied access after all (12)

1 Literally, water receptacle

2 *Purushādhi-kāram idam iṣṭiḥ* = *tat purushādhi-kāram jyotiḥ* = *eshaḥ puruṣaḥ adhi-kārah* (*adhi-kāranam, sthānam*) *yasya tat*, (S P P) None of the Bombay MSS read *purushākāram*, the reading of Tārānātha's edition which means this splendour in the form of a man. It is of course the easier reading, and so far less likely to be correct

कञ्चुकी—एष देव । उपसर्पता भवन्तौ ।

उभौ—(उपेत्य) विजयता देव ।

राजा—स्वागतं भवद्भ्याम् । (परिजनं विलोक्य) आसने तावदन्नभवतो ।

(उभौ परिजनोपनीतयोरासनयोरुपविष्टौ ।)

राजा—किमिदं शिष्योपदेशकाले युगपदाचार्यभियामत्रोपस्थानम् ?

गगदास —देव । श्रूयताम् । मया सुतीर्थादभिनयविद्या शिक्षिता, दत्तप्रयोग-
श्चास्मि । देवेन देव्या च परिगृहीत ।

राजा—दृढ जाने । तत किम् ?

Chamberlain —Here is the King approach, gentlemen

Both (advancing) —May the King be victorious

King —Welcome, gentlemen (*Looking round at the attendants*) Seats for these gentlemen

They sit down on chairs brought by the attendants

King —What is the meaning of this, that you two professors have come here together at a time when you ought to be teaching your pupils ?

* * *Ganadāsa* —Listen, King ! I learned the art of dramatic acting from a good teacher¹ I have given lessons in the art² I have been favoured by the King and the Queen

King —I know it well

1 *Tīrthad*, the reading of Shankar Pandit, is practically equivalent to Tārānātha's *sutīrthad* Weber takes *sutīrtha* as a proper name Bollen-
sen inserts *su* before both *tīrthad* and *śikṣitā* 2

2 Tārānātha takes *dattaprayogo'sm* with *devena* I had the Professor-
ship of theatrical representation conferred upon me by the King,

गणदास —सोऽहममुना हरदत्तेन प्रधानपुरुषसमक्ष 'नार्यं मे पादरजसापि तुल्य' इत्यधिक्षित ।

हरदत्त —देव । अयमेव मयि प्रथम परिवादकर । अत्रभवत् किल मम च समुद्रपल्वलयोरिवान्तरमिति । तदत्रभवानिम मा च शास्त्रे प्रयोगे च विमृशतु । देव एव नौ विशेषज्ञ प्राश्निक ।

विदूषक —समर्थ पङ्कजादं । [समर्थं प्रतिज्ञातम् ।]

गणदास —प्रथम कल्प । अवहितो देव श्रोतुमर्हति ।

राजा —तिष्ठतु तावत् । पक्षपातमत्र देवी मन्यते । तदस्या परिण्डतकौशिकी-सहिताया' समक्षमेव न्यायो व्यवहार ।

Ganadāsa —I, a man with such antecedent, have been taunted by this Haradatta in the presence of the principal men of the court in these words "This man is not as good as the dust on my feet" ¹

Haradattu —King ' This man was first engaged in abuse of me According to him, there is the same difference between his reverence and myself that there is between the ocean and a puddle, ² therefore let your Highness examine him and me in theoretical knowledge and in practical skill Let the King be both judge and examiner

Vidūshaka —A fair proposal

Ganadāsa —An excellent idea ³ The King should listen to us with the utmost attention

King —Stop a minute, ⁴ the Queen is sure to suspect partiality in this matter, therefore, the case had better be tried in the presence of the Queen accompanied by the learned Kauśikī

1 One is irresistibly reminded of the two professors in Moliere's "Bourgeois Gentilhomme"

2 Weber takes this as an ironical speech of Ganadāsa to Haradatta. Shankar Pandit says, "this is said of Ganadāsa, who used the simile to disparage his rival The particle *kila* shows that Haradatta is quoting the substance of what Ganadāsa had said about him (Haradatta)"

3. Literally, the best course to follow (Shankar Pandit).

4. Literally, let it stand a little while (Shankar Pandit)

विदूषक — सुदु भवं भणादि [सुष्ठु भवान्भणति ।]

आचार्यो—यद्वेवाय रोचते ।

राजा—मौद्गल्य ! अमुं प्रस्ताव निवेद्य परिडितकोशिक्या सार्धमाहूयता देवी ।

कञ्चुकी—यदाज्ञापयति देव । (इति निष्क्रम्य सपरिव्राजिकया देव्या सह प्रविष्ट) इत इतो भवती ।

धारिणी—(परिव्राजिका विलोक्य) भगवदि । हरदत्तस्स गणदासस्स अ सरम्भे कह पेक्खसि ? । [भगवति । हरदत्तस्य गणदासस्य च सरम्भे कथं पश्यसि ? ।]

परिव्राजिका—अलं स्वपक्षावसादशङ्कया । न परिहीयते प्रतिवादिनो गणदासः ।

Vidūṣhaka—The King's suggestion is good

The two Professors—As seems good to the King

King—Maudgalya, summon the Queen together with the revered saint Kauśikī, taking care to inform them of this matter under consideration

Chamberlain—As the King commands (*With these words he goes out, and returns with the Queen accompanied by the Parivrājikā¹ or female Buddhist ascetic*)

Chamberlain—This way, this way, Queen Dhārīnī

Queen (looking at the Parivrājikā)—Reverend Madam, what do you think of the contest between Ganadāsa and Haradatta ?²

Parivrājikā—Cease fearing that your *protégé* will be defeated • Ganadāsa is not inferior to his antagonist

1 A wandering female mendicant She was a widow The Hindu widow, says Shankar Pandit, is not generally a wandering mendicant, so we may assume that she was a Buddhist, and this makes it likely that the play is much older than Wilson supposes

2 That is to say "which of the two do you think will be victorious,?"

धारिणी—जइ वि एव तह वि राअपरिगहो से पहाणत्तए उवहरदि ।
[यद्यप्येवं तथापि राजपरिग्रहोऽन्य प्रवानत्वमुपहरति ।]

परिव्राजिका—अयि । राज्ञीशब्दभाजनमात्मानमपि चिन्तयतु भवती ।
पश्य

अतिमात्रभासुत्वं पुष्यति भानो परिग्रहादनल' ।

अधिगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीत ॥१३॥

विदूषक —अइ भो ! उवट्टिदा पीठमट्ठिअं पडिअकोसिइं पुरोकरिअ तत्त-
भोदी धारिणी [अयि । उपस्थिता देवी पीठमर्दिका परिणतकौशिकी पुरस्कृत्य
तत्रभवती धारिणी ।]

राजा—पर्याम्येनाम् । यैषा

मङ्गलालकृता भाति कौशिक्या यतिवेषया ।

त्रयी विग्रहवत्येव सममध्यात्मविद्यया ॥१४॥

Queen—Even if this be true, still the favour of the
King gives his rival the advantage

Parivrāṇikā—Ah ! consider also that you have a right
to the title of Queen

While the fire attains extreme brilliancy from the
assistance of the sun,¹ on the other hand the moon also
acquires greatness when favoured by the night (13)

Vidūṣhaka—Look ! look ! Here is the Queen arrived,
preceded by the match-maker,² the learned Kauśiki

King—I see her, who indeed, decked with the auspicious
ornaments,³ accompanied by Kauśiki in the dress of
an ascetic, shines like the three Vedas incarnate accom-

1 Bollenson reads with some MSS *bhānuh parigrahād aṇṇah*, the sun
by the assistance of the day. He remarks that this reading gives a
better antithesis

2 Pithamardikā, according to Shankar Pandit, means one who
assists the Nāyikā, or heroine, in her attempt to gain her lover

3 Such as a wife would wear during the lifetime of her husband
(Shankar Pandit)

परिव्राजिका—(उपेत्य) विजयता देव ।

राजा—भगवति । अभिवादये ।

परिव्राजिका—

महासारप्रसवयो सद्दशक्षमयोर्द्वयो ।

धारिणीभूतधारिण्योर्भव भर्ता शरच्छतम् ॥१५॥

धारिणी—जेदु जेदु अज्जउतो । [जयतु जयत्वार्थपुत्र ।]

राजा—स्वागत देव्यै । (परिव्राजिका विलोक्य) भगवति । क्रियतामा-
सनपरिग्रह ।

(सर्वे यथोचितमुपविशन्ति)

राजा - भगवति । अत्रभवतोर्हरदत्त-गणदासयो परस्पर विज्ञानसंघर्षो
जात । तदत्र भगवत्या प्राश्निकपदमध्यासितव्यम् ।

pained by the knowledge of the Supreme Soul¹

Parivrājakā (advancing) —May the King be victorious !

King,—Reverend Lady, I salute thee

Parivrājikā —Mayest thou be for a hundred years the
husband of Dhāṁīni and the earth², the support of living
creatures, which two beings give birth to mighty offspring,
and are equal in patience (15)

Queen —May my husband be victorious !

King —Welcome to the Queen ! (Looking towards the
Parivrājikā) Reverend Lady, take a seat

They all sit down in due order

King —Reverend Lady, a dispute about superiority in
skill has arisen between Ganadāsa and Haradatta, now you
must occupy the position of judge in this matter

1 The Upanishads (Shankar Pandit)

2 A pun on the name of the Queen *Bhūtadharinī*=the earth
Kings are again and again spoken of in Sanskrit poetry as the husbands
of the earth Compare Raghuvansa, VIII, 51 (Bombay edition) "Surely I
am the husband of the earth only in name, but my heart felt pleasure was
in thee "

परिव्राजिका—(सम्मितम्) अलमुपालम्भेन । विद्यमानेऽपि पत्तने सति ग्रामे रत्नपरीक्षा ।

राजा—मा मैवम् , परिणेतकौशिकी खलु भगवती । पक्षपातिनावनयोरहं देवी च ।

आचार्यौ—सम्यग्वाह देव । मध्यस्था भगवती गुणदोषौ न परिच्छेत्तुमर्हति ।

राजा—तेन हि प्रस्तूयता विवादः ।

परिव्राजिका—देव । प्रयोगप्रधान हि नाट्यशास्त्रम् । किमत्र वाग्व्यवहारेण ? कथं वा देवी मन्यते ?

देवी—जइ म पृच्छसि, तदा एदाणं विवादो एव्व ए मे रोमदि । [यदि मा पृच्छसि, तदैतयोर्विवाद एव न मे रोचते ।]

Parivrāṇikā (smiling)—Spare your taunts When a town is accessible, do men go to a village to get jewels tested ?

King —Not so, not so You are indeed “the learned Kauśiki,” whereas the Queen and I are partial with respect to these gentlemen, Haradatta and Ganadāsa

The two Professors —The King’s remark is just. Reverend Lady, you are impartial, you ought to pass judgment on our merits and demerits

King —Therefore, let the case be opened

Parivrāṇikā —King, the art of dancing is a matter of practice chiefly, what is the use of a verbal controversy ?

King —What, however, does the Queen think ?

Queen —If you ask me, the whole dispute between these two professors is annoying to me

गणदास —देवि । न मा समानविद्यत परिभवनीयमवगन्तुमर्हसि ।

विदूषक —भोदि । पेक्खामो उरब्भसवाद । किं मुहा वेअणदाणेण ?
[भवति । पश्याम उरब्भसवादम् । किं मुधा वेतनदानेन ?]

देवी—ए कलहप्पिओसि । [ननु कलहप्रियोऽसि ।]

विदूषक —मा एव्व चडि । अणोएणकलहिदाणं मत्तहत्थीणं एकदरस्सि
अणिज्जिदे कुदो उवसमो ? [मैव चरिडि । अन्योन्यकलहितयोर्मत्तहस्तिनोरेकतर-
स्मिन्ननिर्जिते कुत उपशम ?]

राजा—ननु स्वाङ्गसौष्ठवातिशयमुभयोर्दृष्टवती भगवती ।

परिव्राजिका—अथ किम् ?

Gunadāsa —The Queen ought not to consider me likely
to be beaten in the art of acting ¹

Vidūṣhaka —Queen, let us see the conflict of the two
rams ² What is the use of giving them fodder³ for nothing ?

Queen —You do certainly take delight in squabbles

Vidūṣhaka —No, fair one ⁴ But when two infuriated
elephants are quarrelling,⁵ how can there be tranquillity
until one or the other is conquered ?

King —Surely you have seen the skill of the two
professors exhibited by themselves in person ⁶

Parivrājikā —Of course, I have

1 Tārānātha reads *na mām samānavidyatayā paribhavanīyam avagantum arhasi* —You ought not to consider me despicable as being merely equal to that man in skill

2 Another reading is the Prakrit equivalent of *udarambhari*, glutton

3 Shankar Pandit points out that the word also means “salary”

4 *Chandī* means an angry woman, a vixen, but it is often used as a term of endearment

5 Tārānātha and Bollensen read *Kalahappiṇam*, fond of quarrelling

6 Tārānātha reads *svāṅgasauṣṭhavatīśayam*, exceeding skill in their own art

राजा—तदिदानीमत पर किमाभ्या प्रत्याययितव्यम् ?

परिव्राजिका—तदेव वक्तुकामास्मि

शिल्पि क्रिया कस्यचिदात्मसंस्था

संक्रान्तिरन्यस्य विशेषयुक्ता ।

यस्योभयं साधु स शिक्षकाणां

धुरि प्रतिष्ठापयितव्य एव ॥१६॥

विदूषक —मुद अर्जेहि भगवदीए वग्नण ? एसो पिंडित्थो उवदेसदसरोण
णिण्णम्मो त्ति । [श्रुतमार्याभ्या भगवत्या वचनम् ? एष पिण्डितार्थ उपदेश-
दर्शनेन निर्णय इति ।]

हरदत्त —परमुचित न ।

गणदास —देवि ! एवं स्थितम् ।

देवी—जदा उण मदमेवा सिम्सा उवदेस मलिणेदि, तदा आअरिअस्स
दोसो णु ? [यदा पुनर्मन्दमेवा शिष्या उपदेश मलिनयति, तदाचार्यस्य
दोषो नु ?]

King—Then what further have these teachers to
satisfy us about ?

Parivrājikā—That is the very point I wish to speak
about

One man can perform excellently in person, another
possesses to a remarkable degree the power of communi-
cating his skill, he who possesses both excellences, should
be placed at the head of teachers (16)

Vidūshaka—Gentlemen, you have heard the Reverend
Lady's speech, this is the gist of it The question must
be decided by examining into your skill in teaching

Haradatta—It suits me admirably

Ganadāsa—King, it is so determined

Queen—But when an unskilful pupil disgraces the
instruction of a teacher, does it follow that the teacher is
to be blamed ?

राजा—देवि । एवमापद्यते—विनेतुरद्रव्यपरिग्रहोऽपि बुद्धिलाघवं प्रकाशयति ।

देवी—(जनान्तिकम्) कह दारिण ? (गणदासं विलोक्य, प्रकाशम्)—
अल अजउतत्स ऊसाहकालणं मणोरहं पुरिअ । विरम गिरत्थआदो आरंभादो ।
[कथमिदानीम् ? अलमार्यपुत्रस्योत्साहकारणं मनोरथं पूरयित्वा । विरम
निरर्थकादारम्भात्]

विदूषक —सुट्टु होदी भण्णादि । भो गणदास ! सगीतपद लभिअ सरस्सई-
उवाअणमोदआणं खादमाणस्स किं दे सुलहणिगगहेण विवादेण ? [सुष्टु
भवती भणति । भो गणदास ! सगीतपद लब्ध्वा सरम्बत्युपायनमोदकान्खादत
किं ते सुलभनिग्रहेण विवादेन ?]

King —Queen ! It is fitting that it should be so ¹

Ganadāsa —The improvement of an unpromising pupil shows the quick intelligence of the teacher

Queen (looking at Ganadāsa, aside) —What is the meaning of this ? Cease from fulfilling the desire of this husband of mine, which will only increase the ardour of his passion (Aloud) Desist from your useless trouble

Vidūshaka —Your Highness speaks wisely Ganadāsa ! As you are eating the sweetmeats² offered to Sarasvatī, on the pretence of being a teacher of the drama, what do you want with a contest in which you may easily be defeated ?

1 *Evamāpadyate*, the reading of Tānātha and Bollensen means, "This is what does take place"

2 The *modaka*, a dishful of which is offered to the goddess Sarasvatī, and really given to the teacher, is a round ball of a slightly conical shape at the top, made of rice or wheat flour mixed with sugar, thin slices of the kernel of the cocoanut, together with spices, and then either boiled in steam or fried in clarified butter. (Shankar Pandit)

गणदास—सत्यमयमेवार्थो देवीवाक्यस्य । श्रूयतामवसरप्राप्तमिदानीम् ।

लब्धास्पदोऽस्मीति विवादभीरो-

स्तितिक्षमाणस्य परेण निन्दाम् ।

यस्यागम केवलजीविकायै

तं ज्ञानपण्य वणिजं वदन्ति ॥१७॥

देवी—अइरोवणीदाए सिस्साए उण पडित्थितस्स उवदेसस्स उण अएणाय्यं पमासए । [अचिरोपनीताया शिष्याया पुन प्रतिष्ठितस्योपदेशस्य पुनरन्याय्यं प्रकाशनम् ।]

गणदास—अत एव मे निर्बन्ध ।

देवी—तेण हि दुवे वि उवदेस अग्रवदीए दसेष । [तेन द्वावपि उपदेशं भगवत्यै दर्शयतम् ।]

Ganadāsa —In truth, this is the meaning of the Queen's speech But listen to a saying which is *àpropos* on the present occasion

The man who shirks from a contest, because he possesses an appointment, and patiently endures disparagement from a rival,—the man whose learning is merely a means of obtaining a livelihood,—him they call a huckster that traffics in knowledge (17)

Queen —Your pupil was but lately handed over to you, so it is unbecoming to exhibit knowledge that is not as yet firmly implanted

Ganadāsa —It is for that very reason that I am so importunate,¹

Queen —Then exhibit both of you, your skill in instruction to the Reverend Lady alone

1 "In order," as Shankar Pandit observes, "to show more creditably my skill in teaching" Weber translates "I do not feel anxious about that" (*dafür habe ich keine sorge*)

परिव्राजिका—देवि । नैतन्त्याय्यम्, सर्वज्ञस्याप्येकाकिनो निर्णयाम्युपगमो दोषाय ।

देवी—(आत्मगतम्) मूढे परिव्राजिण । म जागर्ति वि सुप्त विश्व करेसि ? (इति सासूय परावर्तते) [मूढे परिव्राजिके । मा जाग्रतीमपि सुप्तमिव करोषि ?]

(राजा देवी परिव्राजिकायै दर्शयति)

परिव्राजिका—

अनिमित्तिमिन्दुवदने । किमत्रभवत् पराङ्मुखी भवसि ?

प्रभवन्त्योऽपि हि भर्तुषु कारणकोपा कुटुम्बिन्य ॥१८॥

विदूषक - ए सकारण एव । अतएव पक्खो रक्खिदब्बो त्ति । (गणदास विलोक्य) दिट्ठिआ कोव्वाजेण देवीए परितादो भव । सुसिक्खिदो वि सव्वो उव्वेसदसणे ए णिउणो होदि । [ननु सकारणमेव । आत्मन पक्षो रक्षितव्य इति । दिष्ट्वा कोपव्याजेन देव्या परिव्रातो भवान् । सुशिक्षितोऽपि सर्व उपदेश-दर्शने न निपुणो भवति ।]

Parivrājikā—That is not fair, even an omniscient person, when giving judgment alone, is apt to be discredited ¹

Queen—(to herself)—You fool of a *Parivrājikā* ! Do you wish to lull me to sleep when I am wide awake ? (She turns away in a pet)

The King calls the attention of the Parivrājikā to the Queen

Parivrājikā (looking) —Why dost thou, O moonfaced one, turn away thy countenance from the King without reason, for matrons, even when all-powerful with their husbands, wait for some cause before they fall out with them ? (18)

Udūshaka—Rather it is with good reason She thinks that she must uphold the side she favours (*Turning towards*

¹ Foucaux translates this speech "If even an omniscient person submits himself alone (without his pupil) to a trial, it is to his disadvantage,"

गणदास — देवि । श्रूयताम् । एवं जनो गृह्णाति । तदिदानीम्
 विवादे दर्शयिष्यन्त क्रियासंक्रान्तिमात्मन ।
 यदि मां नानुजानामि परित्यक्तोऽस्म्यहं त्वया ॥१६॥

(आसनादुत्तिष्ठति)

देवी—(स्वगतम्) का गई ? (प्रकाशम्) पहुँचि आग्रिओ सिस्स-
 जणस्स । [का गति ? प्रभवत्याचार्य शिष्यजनस्य ।]

गणदास — चिरमपदे शङ्कितोऽस्मि । (राजानमवलोक्य) अनुज्ञातं देव्या ।
 तदाज्ञापयन्तु देव कस्मिन्नभिनेयवस्तुनि प्रयोगं दर्शयिष्यामि ।

राजा—यदादिशति भगवती ।

Ganadāsa) I congratulate you on the fact that the Queen
 has saved you by pretending to be angry. Even the well-
 trained becomes clever by exhibiting instruction¹

Ganadāsa — Listen, Queen ! You hear what people
 think of the matter

Accordingly, now that I wish to exhibit in a contest my
 power of communicating skill in acting, if you do not per-
 mit me, all I can say is, I am left in the lurch by you (19)

(*He rises from his seat*)

Queen (to herself) — What resource have I left ? (*Aloud*)
 you have authority, sir, over your pupil

Ganadāsa—I have been afraid for a long time without
 reason² (*Looking at the King*) The Queen has given her
 permission, therefore let the King give his orders. In what
 particular piece of acting shall I exhibit my power of
 instruction ?

King — Act, whatever the Reverend Lady commands

1 *Tārānātha* reads the Prākṛit equivalent of *Upadeśa darśanena nishnāto bhavati* "All men, even the well trained, are severely tested by having to exhibit their teaching power" Bollensen reads the Prākṛit equivalent of *Upadarśane na nishnato bhavati* This means "do not appear clever (show to advantage) in exhibiting their teaching power"

2 Instead of *apade śankito 'smi*, *Tārānātha* reads *apadeś śankito 'smi*
 I have been afraid of a refusal.

परिव्राजिका—किमपि देव्या मनसि वर्तते, तत शङ्कितस्मि ।

देवी—भण वीमद्ध । पहवदि प्पहू अत्तणो परिग्रणस्स । [भण विस्स-
वम् । प्रभवति प्रनुरात्मन परिजनस्य ।]

राजा—मम चेति ब्रूहि ।

देवी—भगवदि । भण दाणि । [भगवति । भणेदानीम् ।]

परिव्राजिका—देव । शर्मिष्ठाया कृतिं चतुष्पादोत्थं छलिकं दुष्प्रयोज्यमुदा-
हरन्ति । तत्रैकार्थसंश्रयमुभयो प्रयोगं पश्याम । तावता ज्ञायत एवात्रभवतोरु-
पदेशतारतम्यम् ।

Parivrājikā —The Queen has something upon her mind
I am therefore afraid

Queen —Speak boldly, I shall still be mistress of my
own attendant

King —Say that you will be mistress of me also ¹

Queen —Come, Reverend Lady, speak your mind

Parivrājikā —King, people talk of a dance called
chalita, made up of four movements,² let us see the skill
of both the two professors exhibited³ with reference to that
one performance, then we shall be able to estimate the
comparative merits of these two gentlemen with respect to
teaching power

1 A fine stroke of gallantry, says Shankar Pandit, & therefore suppose that he takes *mama* to mean the King. Tārānātha reads the Prakrit equivalent of *prabhavishyati prabhur*, the King will have power. The *mama* in the King's speech will therefore refer to the Queen. Bollensen, who has the same reading as Tārānātha, gives the following explanation. The King says to the Parivrajikā, "say, 'the King can dispose of me also'" a compliment for the Parivrājikā, as he thereby excludes her from the category of the ordinary attendants, and places her above them.

2 Here Tārānātha inserts *dushprayojyam*, difficult to execute or to teach. Before *chalitam*, which he gives as *chalikam*, he has *Śarmishthayāh kṛitam*, invited by Śarmishthā.

3 Of course in the persons of their pupils, the object being that the King should see Mālavikā.

आचार्यौ—यदाज्ञापयति भगवती ।

विदूषक —तेण हि दुवे वि वग्गा पेस्साघरे सगीदरअणं करिअ अत्तभवदो दूद पेमअह । अह वा मुदगमटो एव्व णो उ यावइस्सदि । [तेन हि द्वावपि वर्गा प्रेक्षागृहे सगीतरचनां कृत्वात्रभवतो दूतं प्रेषयतम् । अथवा मृदङ्गशब्द एव न उत्पापयिष्यति ।]

हरदत्त —तथा । (इत्युत्तिष्ठति)

(गणदासो धारिणीमवलोकयति)

देवी—(गणदास विलोक्य) विअई भोदु । णुदु विअअपच्चत्थिणी अहं आअरिअस्स । [विजयी भव । ननु विजयाभ्यर्थिनी अहमाचार्यस्य ।]

(आचार्या प्रस्थितौ)

परिव्राजिका—इतस्तावदाचार्यौ ।

आचार्यौ—(परिवृत्य) इमो स्व. ।

परिव्राजिका—निर्णयाधिकारे ब्रवीमि । सर्वाङ्गसौष्ठवाभिव्यक्तये विरल-
नेपथ्ययो पात्रयो. प्रवेशोऽस्तु ।

Both the Professors —As your Reverence commands

Vidūshaka —Then let both¹ parties make ready in the play-house¹ the arrangements for the representation, and send a messenger to his Highness Or better still, the mere sound of the drum will rouse us up

Haradatta —So be it ! (*He rises up*)

Ganadāsa looks at the Queen

Queen—May you triumph ! Believe me, I am not hostile to your success, Ganadāsa

Both the teachers go away

Parivrājikā —Come here a moment, you two professors

Both (turning round) —Here we are

Parivrājikā —I speak in my capacity as judge Let the two pupils enter with their theatrical dresses, in order to display the elegance of movement of all their limbs

1. Tārānatha reads *varṇāpekshāḡ*, i.e., in the waiting room of the actors.

आचार्यौ—नेदम यावयोस्पदेश्यम् । (इति निष्क्रान्तौ)

देवी—(राजानमवलोक्य) जइ राअकज्जेमु ईरिसी उवाअणिउणदा अज्ज-
उत्तस्स तदो सोएह भवे । [यदि राजकार्येण्वीदृश्युपायनिनुणतायंपुत्रस्य तत
शोभन भवेत् ।]

राजा—

अलमन्यथा गृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम् ।

प्रायः समानविद्याः परस्परयशः पुरोभागा ॥२०॥

(नेपथ्ये मृदङ्गध्वनिः, सर्वे कर्णं ददति)

परिव्राजिका—हन्त, प्रवृत्तं सगीतम् । तथा ह्येषा

जीमूतस्तनितविशङ्किभिर्मथूरैरुद्ग्रीवैरनुरसितस्य पुष्करस्य ।

निर्हादिन्युपहितमध्यमस्वरोत्था मायूरी मदयति मर्जना मनांसि ॥२१॥

Both — It was not necessary to give us this advice

[*Exeunt the two Professors*]

Queen (looking at the King) —If my husband shows as much skill in devising expedients¹ in his political affairs, the result will surely be splendid

King —Cease to put an invidious construction on my conduct. Indeed, this was not brought about by me, O sagacious one, it is ordinarily the case that people who pursue the same science are jealous of one another's fame (20)

A drum is heard behind the scenes All listen

Parivrājikā —Ah, the representation has begun. For that note of the drum, which is dear to pea-fowl,² delights the mind, deep resounding, beginning with the high-pitched middle tone,—of the drum, I say, answered by the pea-fowl with necks erect, suspecting that it is the thunder of a rain-cloud. (21)

¹ Four expedients are usually enumerated. Sowing dissension, negotiation, bribery, and open attack (*bheda, sardhi, dana, vighraha*)

² Or, which resembles the cry of pea fowl

Webster observes, that the delight of pea-fowl in rain, and the thunder that accompanies it, is a favourite commonplace of Indian poets. See *Uttara R. ma Chārīta*, p. 87 of Vidyāsāgara's edition

राजा — देवि । तस्या सामाजिका भवाम ।

देवी — (स्वगतम्) अहो, अविण्णो अज्जउत्तस्स । [अहो, अविनय
आर्यपुत्रस्य ।]

(सर्वे उत्तिष्ठन्ति)

विदूषक — (अपवार्यं) भो ! धीर गच्छ । मा अत्तहोदी धारिणी विसं-
वादइस्सदि । [भो धीर गच्छ । माऽज्जभवती धारिणी विसवादिष्यति ।]

राजा —

धैर्यावलम्बिनमपि त्वरयति मां मुरजवाद्यनादोऽयम् ।

अवतरत सिद्धिपथं शब्द स्वमनोरथस्येव ॥२२॥

(इति निष्क्रान्ता सर्वे)

इति प्रथमोऽङ्कः ।

King — *Queen* ¹ let us join the assembly ¹

Queen (to herself) — Oh, the indecorous behaviour of my
husband !

[*All rise up*

Vidūshaka (aside to the *King*) — Come, walk calmly and
slowly, lest the *Queen* should cause you to be disappointed ²

King — Though I endeavour to be ³ calm, this sound of
the music of the drum makes me hasten, like the noise of
my own desire ⁴ descending the path of fulfilment (22)

[*Exeunt omnes.*

Here ends the First Act

1 *Tirānātha* and *Bollensen* read *tasyāḥ sāmāyikāḥ*, let us be spectators
of *Mālavikā's* acting or probably the *King* was referring to the *māyūrī*
mārjanā, while the *Queen* understands *tasyāḥ* to mean *Mālavikā*

2 *Shankar Pandit* seems to prefer this interpretation, so I have
transferred it from the notes to the text. He observes that if we insert
tumam, with some MSS, the passage will mean, find you inconsistent with
yourself, discover that your indifference was merely assumed. *Tirānātha*
omits both *ma* and *tuam*, and explains *visanvādayiṣhyati* by *vipralapṣyate*,
anyathā manyate, which, I suppose, means, will be deceived into supposing
that you have acted in good faith, and are not engaged in a love intrigue

3 Literally, rest upon composite

4 *Manoratha* literally means "chariot of the mind." As *Shankar*
Pandit observes, "there lurks in the word a little pun,"

द्वितीयोऽङ्कः

(ततः प्रविशति संगीतरचनाया कृतायामासनस्य सवयस्यो राजा धारिणी
परिव्राजिका विभवतश्च परिवारः)

राजा— भगवति ! अत्रभवतोराचार्ययोः प्रथमं कतरस्योपदेशं द्रक्ष्यामः ?

परिव्राजिका—तनु समानेऽपि ज्ञानवृद्धभावे वयोवृद्धत्वाद्गणदासं पुरस्कार-
मर्हति ।

राजा—तेन हि मोद्गल्य ! एवमत्रभवतोरावेद्यं नियोगमशून्यं कुरु ।

ACT II

(Then are seen, after the orchestral arrangements have been completed, the King, with his friend, seated, on a throne, Dhārinī, and the retinue in order of rank)

King —Reverend Madam ! which of the two professors shall first exhibit to us the skill which he has infused into his pupil ?¹

Parivrāṇikā —Even supposing their attainments to be equal, Gaṇḍāsa ought, surely, to be preferred on account of his being the elder

King —Well, Maudgalya, go and tell these gentlemen this, and then go about your business ²

1 More literally, of which of the two professors shall we first behold, & c

2 Literally, execute the command given to thee This means that he is to deliver the message to the teachers, and is not to return again to the King (Shankar Pandit)

कञ्चुकी—यदाज्ञापयति देव । (इति निष्क्रान्त)

(प्रविश्य)

गणदास—देव । शर्मिष्ठाया कृतिर्लयमध्या चतुष्पदास्ति । तस्याश्चतुर्ध्वस्तुन प्रयोगमेकमना श्रोतुमर्हति देव ।

राजा—आचार्य । बहूमानादवहितोऽस्मि ।

(निष्क्रान्तो गणदास)

राजा—(जनान्तिकम्) वयस्य ।

नेपथ्यपरिगतायाश्चक्षुर्दर्शनसमुत्सुक तस्या ।

संहर्तुमधीरतया व्यवसितमिव मे तिरस्करिणीम् ॥१॥

विदूषक—(अपवार्य) उवट्टिद राअणमहु सणिहिदमन्निअ च । ता अप्पमतो दाणि पेक्ख । [उरस्थित नयनमधु सनिहितमक्षिक च । तदप्रमत इदानी पश्य ।]

Chamberlain—As the King commands

Ganadāsa (entering)—King, there is a composition of Śarmisthā of four parts in medium time,¹ your Highness ought to hear attentively one fourth² of it performed with appropriate gestures

King—Professor ! I am most respectfully attentive³

[*Exit Ganadāsa*

King (aside to *Vidūshaka*)—Friend, my eye, eager to behold her who is concealed by the curtain, through impatience seems to be endeavouring to draw it up (1)

Vidūshaka (aside)—Ha ! the honey of your eyes is approaching, but the bee is near, therefore look on with caution

1 There are three kinds of time, *druta*, *madhya*, and *vilambita*

2 Shankar Pandit observes, "We must suppose that the poem consisted of four stanzas, each embodying a separate theme (*vastu*)"

3 In Tārānātha's edition, we have an alternative reading *tat prapēṣaya pātram*, therefore introduce your pupil,

(तत प्रविशत्याचानविक्ष्यमाणाङ्गसौष्ठवा मालविका)

विदूषक —(जनान्तिकम्) पेक्खदु भव । एण खु मे पडिच्छदादो परिही-
अदि महुइदा । [पश्यतु भवान् । न खल्वस्या प्रतिच्छन्दात्परिहीयते मधुरता ।]

राजा—(अपवार्य) वयस्य ।

चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम् ।

संप्रति शिथिलसमाधि मन्ये येनेयमालिखिता ॥२॥

गणदास —वत्से । मुक्तासा-वसा सत्त्वस्था भव ।

राजा—(आत्मगतम्) ग्रहो, सर्वस्थानानवद्यता रूपविशेषस्य । तथा हि—

दीर्घाक्षं शरदिन्दुकान्ति वदन बाहू नतावसयो

संक्षिप्तं निबिडोन्नतस्तनमुर पार्श्वे प्रमृष्टे इव ।

मध्य पाणिमितो नितम्बि जघनं पादावरालाङ्गुली

छन्दो निर्तयितुर्यथैव मनस श्लिष्ट तथास्या वपुः ॥३॥

*Then Mālavikā enters, with the teacher of dancing contemplating
the elegant movement of her limbs*

Vidūshaka (aside) —Look, your Highness Her beauty
does not fall short of the picture

King (aside) —Friend, my mind anticipated that her
beauty could not possibly come up to that represented in
the picture, but now I think that the painter, by whom
she was taken, studied his model but carelessly (2)

Ganadāsa —My dear child, dismiss your timidity, be
composed

King —Oh, the perfection of her beauty in every
posture !

For her face has long eyes and the splendour of an
autumn moon, and her two arms are gracefully curved
at the shoulders, her chest is compact, having firm and

मालविका—(उपगानं कृत्वा, चतुष्पदवस्तु गायति)

दुल्लहो पिओ मे तरिस भव हिअअ । गिरास
अम्हो अपगओ मे परिप्फुरइ कि पि वामो ।

एसो सो चिरदिट्ठो कहं उण उवणइदव्वो
णाह । म पराहीणं तुइ परिगणअ सतिण्हं ॥४॥

[दुर्लभ प्रियो मे तस्मिन्भव हृदय । निराश-
महो अपाङ्गो मे परिस्फुरति किमपि वाम ।

एष स चिरदृष्ट कथं पुनरुपनेतव्यो
नाथ । मां पराधीनां त्वयि परिगणय सतृष्णाम ॥]

swelling breasts, her sides are as it were planed off,¹ her waist may be spanned by the hand, her hips slope elegantly, her feet have crooked toes, her body is as graceful as the ideal in the mind of the teacher of dancing* (3)

*Mālavikā having approached sings the composition consisting of four parts*³

My beloved is hard to obtain, be thou without hope with respect to him, O my heart ! Ha ! the outer corner of my left eye throbs somewhat,⁴ how is this man, seen after a long time, to be obtained ?⁵ My lord, consider that I am devoted to thee with ardent longing (4)

1 On account of their smoothness I have borrowed the expression from Shankar Pandit

2 The reading *manasī ślishtam* would mean conceived in the mind

3 Or, lines The reading *upagānam* means prelude Bollensen considers that it means advancing into the front part of the stage He derives it from *gā, gītā*

4 In the case of women this portends union with the beloved For throbbing in the right eye, see my translation of the Kathā Sarit Sāgara, Vol II, p 128

5 Tārīnātha reads the Prākṛit equivalent of *punar drashtavyo*, to be seen again

(ततो यथारसमभिनयति)

विदूषक — (जनान्तिकम्) भो वयस्स । चउष्पदवत्थुअं दुआरीकरिअ तुइ उवढाविदो विअ अप्पा तत्तहोदोए । [भो वयस्य । चतुष्पदवस्तुकं द्वारीकृत्य त्वय्युपस्थापित इवात्मा तत्रभवत्या ।]

राजा—सखे । एवमेव ममापि हृदयम् । अनया खलु

जनमिममनुरक्तं विद्धि नाथेति गेये

बचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् ।

प्रणयगतिमदृष्ट्वा धारिणीसंनिकर्षा-

दहमिव सुकुमारप्रार्थनाव्याजमुक्त ॥५॥

(मालविका गीतान्ते निष्क्रमितुमिच्छति)

विदूषक — भोदि । चिट्ठ । किपि वो विमुमरिदो कम्मभेदो । त दाव पुच्छिस्स । [भवति । तिष्ठ । किमपि वो विस्मृत क्रमभेद त तावत्प्रक्षयमि ।]

गणदास — वत्से स्थीयताम् । उपदेशविशुद्धा यास्यसि ।

(*She goes through a pantomime expressive of the sentiment*)

Vidūshaka (aside) — Ha ! ha ! this lady may be said to have made use of the composition in four parts for the purpose of flinging herself at your head

King (aside to the Vidūshaka) — My friend, this is the state of the hearts of both of us

Certainly she, by accompanying the words “know that I am devoted to thee,” that came in her song, with expressive action pointing at her own body, seeing no other way of telling her love owing to the neighbourhood of Dhāinī, addressed herself to me under the pretence of courting a beautiful youth (5)

Mālavikā at the end of her song makes as if she would leave the stage

Vidūshaka — Stop, lady ! you have somewhat neglected the proper order, I will ask about it if you please

Ganadāsa — My dear child, stop a minute, you shall go after your performance has been pronounced faultless

(मालविका निवृत्य स्थिता)

राजा—(आत्मगतम्) अहो, सर्वास्ववस्थानु चारुता शोभा पुष्यति ।
तथा हि

वामं सधिस्तिमितचलय न्यस्य हस्तं नितम्बे
कृत्वा श्यामाषिटपसदृशं स्वस्तमुक्तं द्वितीयम् ।
पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्ष
नृत्तादस्या स्थितमतितरां कान्तमृज्वायतार्धम् ॥६॥

देवी—ए गोदमञ्जरां वि अग्नौ हिअए करेदि । [ननु गौतमवचनमप्यार्यो
हृदये करोति ।]

गणदास —देवि । मा मैवम् । देवप्रत्ययात्सभाव्यते सूक्ष्मदर्शिता गौतमस्य ।

Mālavikā turns round and stands still

King (to himself) —Ah ! her beauty gains fresh splendour in every posture

For her standing attitude, in which she is placing on her hip her left hand, the bracelet of which clings motionless at the wrist,¹ and making her other hand down loosely like the branch of a *Śyāmā*-tree,² and casting down her eye on the unlaid pavement on which she is pushing about a flower with her toe, an attitude in which the upper part of her body is upright, is more attractive even than her dancing (6)

Queen —I fear the noble Ganadāsa is taking to heart the speech of Gautama

Ganadāsa —Queen, say not so By the help of the King³ Gautama is enabled to become sharp-sighted, observe,

1 More literally Shanker Pandit, "with the bangles remaining close upon the wrist" Her hands were not unduly thin

2 Or making like the branch of a *Śyāmā* tree her other hand, from which the pearls have fallen

3 Literally, by reliance or dependance upon the King Bollensen translates, owing to the confidence which the King reposes in the *Vidūsshaḥa*, we may except from the latter an acute piece of criticism.

पश्य

मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः ।

पङ्कच्छिद फलस्येव निरुपेणाविलं पय ॥७॥

(विदूषकं विलोक्य) तच्छृणुमो वयं विवक्षितमार्यस्य ।

विदूषक — (गणदासं विलोक्य) सक्खिणी दाव पुच्छ । पच्छा जो मये कम्मभेदो लक्खिदो तं भणिस्सं । [साक्षिणी तावत्पुच्छ । पश्चाद्यो मया कर्मभेदो लक्षितस्तं भणिष्यामि ।]

गणदास — भगवति । यथाहृष्टमभिधीयता गुणो वा दोषो वा ।

परिव्राजिका — यथाहृष्टं । सर्वमनवद्यम् । कुत

अङ्गैरन्तर्निहितवचनै सूचित सम्यगर्थ

पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु ।

even a stupid person becomes clever by association with the wise, as turbid water is made clean by the contact with the mud-dispersing fruit ¹ (7)

(*Looking at the Vidūshaka*) We are waiting for your lordship's decision

Vidūshaka — Ask the *Parivrājikā* who witnessed the performance, afterwards I will mention the omission ² which I observed

Ganadāsa — Reverend Lady, be pleased to give your opinion, according to your own observation, as to whether the performance was a success or a failure

Parivrājikā — All was blameless, and in accordance with the rules of art

For the meaning was completely expressed by her limbs which were full of language, the movement of her feet was in perfect time, she exactly represented the senti-

1 The fruit of the *kataka* tree One of the seeds of this plant being rubbed upon the inside of the water jar used in Bengal occasions a precipitation of the earthy particles diffused through the water and removes them

2 Bollensen and Tārānātha read *kammabhedo* = *karmabhedo*

शाखायोनिर्मृदुरभिनयस्तद्विकल्पानुवृत्तौ

भावो भावं नुदति विषयाद्रागबन्धः स एव ॥८॥

गणदास —देव. कथं वा मन्यते ?

राजा —वयं स्वपक्षशिथिलाभिमानाः सवृत्ताः ।

गणदास —अद्य नर्तयितास्मि कुतः

उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः ।

श्यामायते न युष्मासु यः कारुचनमिवाग्निषु ॥९॥

देवी —दिट्टिआ अपरिक्खदाराहणेण अजो वड्ढइ । [दिष्ट्वाऽपरिक्खतारा-
घनेनार्यो वधन्ते ।]

गणदास —देवीपरिग्रह एव मे वृद्धिहेतुः । (विदूषकः विलोभ्यते) गोतम !
वदेदानीं यत्ते मनसि वर्तते ।

ments, the acting was gentle, being based upon the measure of the dance,¹ in the successive developments of the acting, emotion kept banishing emotion from its place, it was a vivid picture of a series of passions 8)

Ganadāsa —What does his Majesty think ?

King —*Ganadāsa*, I have become less confident about the success of my *protégé*

Ganadāsa,—Then I am in truth a professor of dancing. Wise men know that the teaching of a teacher is faultless, when it does not become black in your² presence, even as gold that is tested in the fire

Queen —I must congratulate you, sir, on being so fortunate as to give satisfaction to your judge

Ganadāsa —But the Queen's favour is the cause of my good fortune (*Looking towards the Vidūshuka*) Gautama now say what you have in your mind

1 *Tārānātha* explains, of which the instrument of expression was the branch-like hand

2 *Tārānātha* gives as an alternative reading *vidvatsu*, in the presence of the wise,

विदूषक — पढमोवदेसदंसणे पढमं बम्हणस्स पूजा कादव्वा । सा एं वो
विमुमरिदा [प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा ननु वो
विस्मृता] ।

परिव्राजिका— अहो प्रयोगाभ्यन्तर प्राश्निकः ।

(सर्वे प्रहसिता , मालविकाऽपि स्मितं करोति)

राजा—(आत्मगतम्) आत्तसारश्चक्षुषा मे स्वविषयं यदनेन

स्मयमानमायताक्ष्या किञ्चिदभिव्यक्तदशनशोभि मुखम् ।

असमग्रलक्ष्यकेसरमुच्छ्वसदिव पङ्कजं दृष्टम् ॥१०॥

गणदास — महाब्राह्मण ! न खलु प्रथमं नेपथ्यसंगीतकमिदम् । अन्यथा
कथं त्वा दक्षिणीयं नार्चयिष्याम ?

Vidūshaka — The first time that skill is exhibited, a
complimentary gift to a Brahman is desirable, but you forgot
about that

Parvārāṇikā — Ha ! ha ! an umpire¹ thoroughly conver-
sant with acting

Vidūshaka — Well, you would-be learned lady, what
else would you have ? As you do not know how to crunch
bonbons, what do you know ? You frighten these people
with your long hair like the beams of the bright moon

They all laugh Even *Mālūvikā* cannot suppress a smile

King (to himself) — My eye has perceived in its full
splendour its appropriate object, since it has seen the smiling
face of the almond-eyed one, with its gleaming teeth half
displayed, like an opening lotus with the filaments of the
flower partially visible (10)

Gandadāsa — Great Brahman, this indeed is not an
inaugural rehearsal in the tiring-room,² otherwise how could
we have omitted to honour you who are worthy of honour ?

1 Bollensen reads *prāṇah* for *prāṇikah*. It must mean a most
vital or essential point in acting

2 Tārānātha reads *prathamam nepathya-avanam*, the first handselling
of the tiring room or theatre. Bollensen says, "This exhibition on the
stage is no sacrifice, otherwise you would, as a Brahman, obtain your
portion (in cakes)"

विदूषक —महं एवमुद्धवादेण सुखवर्णनजिदे अंतरिक्षे जलपाणं
इच्छिद । अहंवा पठितसतोमपचम्या । ए मूढा जादे । जदि अत्तहोदीए सोहणं
भणितं तदो इमं से पारितोमिअं पअच्छामि । [मया नाम मुरघचातकेनेव ।
शुक्कघनगर्जितेऽन्तरिक्षे जनपानमिच्छितम् । अथवा परिणतसंतोषप्रत्यया ननु
मूढजाति । यतोऽत्रभवत्या शोभन भणित तत इदं ते पारितोषिकं प्रयच्छामि ।
(इति राज्ञो हस्तात्कटकमाकर्षति)

देवी—चिट्ठ दाव । गुणंतर अजाणंतो किणमिदं तुम आहरणं देसि ?
[तिष्ठ तावत् । गुणान्तरमजानन्किनिमित्तं त्वमाभरणं ददासि ?]

विदूषक —परकेरअंति करिअ । [परकीयमिति कृत्वा ।]

Vidūshaka —I indeed, like a silly *Chātaka*,¹ asked for
a drink of water when the heaven was icbellowing with
rainless clouds

Parivrājikā —Exactly so

Vidūshaka —It follows that those people who expect to
derive any benefit from giving satisfaction to the learned
are a set of fools² If the Reverend Lady has found the
performance meritorious, I will bestow this evidence of
her satisfaction upon Mālavikā (*So speaking he draws off a
bracelet from the King's wrist*)

Queen —Stop¹ why do you give away the ornament
before you have become acquainted with a different kind
of merit ?³

Vidūshaka —Because it belongs to some one else, of
course

1 A bird that lives on rain drops Its peculiar habits are a subject
of frequent reference in Sanskrit poetry

2 Tārānātha takes it, those who (like me) are stupid, have to
depend upon the satisfaction of the learned, and take their opinions
from them

3 i.e., that of Haradatta's pupil The queen, of course, objects
out of jealousy

देवी—(आचार्यं विलोक्य) अज गणदास । शं दंसिदोवदेसा दे सिस्सा ।
[आर्यं गणदास । ननु दर्शितोपदेशा ते शिष्या ।]

गणदास — वत्से । एहि गच्छाव इदानीम् ।

(मालविका सहाचार्येण निष्क्रान्ता)

विदूषकः—(जनान्तिकम्) एत्तिओ मे मदिविहवो भवतं सेविदुं । [एता
वान्मे मतिविभवो भवन्तं सेवितुम् ।]

राजा—अलमलं परिच्छेदेन । अहं हि

भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानमिव ।

द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करिणीम् ॥११॥

विदूषक —(जनान्तिकम्) साहु, तुम दलिदो विअ आदुरो वेज्जेण ओसदं
दीअमाण इत्ससि । [साधु, त्वं दरिद्र इवातुरो वैद्येनौषध दीयमानमिच्छसि ।]

Queen (looking towards Ganadāsa, the teacher of dancing) —Noble Ganadāsa, in truth, your pupil has exhibited
the proficiency you have imparted to her

Ganadāsa —My dear child, now leave the theatre

[*Mālavikā* departs with her teacher

Vidūshaka —This much and no more can my genius do
to help your Majesty

King —Have done with this limiting of your power¹
For, now I consider her disappearance behind the curtain²
to be like the obscuraton of the prosperity of my eyes, like
the end of the great feast of my heart, like the closing of the
door of happiness (11)

Vidūshaka —Bravo ! You are like a man, who is poor
and sick, and desires a medicine administered by the
physician

1 Bollensen reads *parichchhadena*, in the sense of concealment Do
not pretend that your invention is exhausted

2, Bollensen and Kātāyavema read *tiyasharaṇaṇi*, disappearance,

(प्रविश्य)

हरदत्त — देव ! मदीयमिदानी प्रयोगमवलोकयितुं क्रियता प्रसाद ।

राजा—(आत्मगतम्) अवसितो दर्शनार्थं । (दाक्षिण्यमवलम्ब्य,
प्रकाशम्) हरदत्त ! ननु पयुष्कुका एव वयम् ।

हरदत्त — अनुगृहीतोऽस्मि ।

(नेपथ्ये)

वैतालिक — जयतु जयतु देव । उपाख्यो मध्याह्न । तथा हि
पत्रच्छायासु हंसा मुकुलितनयना दीर्घिकापद्मिनीना
सौधान्यत्यर्थतापाद्वलभिपरिचयद्वेषिपारावतानि ।
बिन्दुक्षेपान्पिपासु परिसरति शिखी भ्रान्तिमद्वारियन्त्रं
सर्वैरुसैः समग्रैस्त्वमिव नृपगुणैर्दीप्यते सप्तसप्ति ॥१२॥

Haradatta (entering) — King ! have the goodness now to
look at my exhibition

King (to himself) — My object in being a spectator is
now at an end (*Aloud, putting a severe strain upon his
politeness*) *Haradatta*, we are indeed anxious to behold it

Haradatta — I am highly favoured

A bard chants behind the scenes

Victory to the King ! Noon has arrived, for the geese
rest with closed eyes in the shade of the leaves of the
lotuses of the ornamental water, the pigeons shun on
account of the extreme heat the sloping roofs of the palace
which they ordinarily frequent,¹ the peacock, desirous of
drinking the particles of water continually flung out,² flies
to the revolving water-wheel, the sun blazes with all his
rays at ones, as thou with all thy princely qualities (12)

1 Literally, on account of the extreme heat the palace has become
such that the pigeons hate to frequent the sloping roofs

2 I have translated *vindūtshepat* the reading of Shankar Pandit
Tārānātha reads *vindūtshepat*, the thirsty peacock flies to the revolving
water-wheel, because it throws out drops.

विदूषक — अविहा अविहा, बम्हणस्स भोग्गवेला संवुत्ता । अत्तहोदो वि उइदवेलादिकमे चिइच्छआ दोस उदाहरति (हरदत्त विलोक्य) हरदत्त । किं दाणिं भणमि ? [अवधि अवधि, ब्राह्मणस्य पुनर्भोजनवेलोपस्थिता । अत्रभवत् उचितवेलातिक्रमे विकित्सका दोषमुदाहरन्ति । हरदत्त । किमिदानीं भणसि ?]

हरदत्त — नास्ति मद्बचनस्यान्यस्यावकाशोऽत्र ।

राजा — तेन हि त्वदीयमुपदेशं श्वो वयं द्रक्ष्याम । विश्राम्यतु भवान् ।

हरदत्त — यदाज्ञापयति देव । (इति निष्क्रान्त)

देवी — एण्वट्टेदु अज्जउत्तो मज्जणविहिं । [निर्वर्तयत्वार्यपुत्रो मज्ज-विचिम् ।]

विदूषक — भोदि ! विसेसेण पाणभोग्गं तुवरावेहि । [भवति । विशेषेण पानभोजनं त्वरय ।]

Vidūshaka — Oh ! Ho ! the time of breakfast has arrived for the Brāhman and for your Majesty also The physicians say that it is bad for the health to be kept waiting past the appointed hour

King — Haradatta ! what do you say ?

Haradatta — It is no time for me to speak ¹

King (looking towards *Haradatta*) — Then we will see your skill in teaching exhibited to-morrow In the mean-time take rest

Haradatta — As the King commands

[*Exit Haradatta*

Queen — Let my husband take the customary bath

Vidūshaka — Never mind the bath ! Let breakfast come with express speed !

1 Bollensen reads *4stā vānyasya vachanavakāśotra* This seems to mean, is there really an opening for another to speak ? The matter requires no words, it is self evident

परिव्राजिक—(उत्थाय) स्वस्ति भवते । (इति सपरिजनया देव्या सह निष्क्रान्ता)

विदूषक — भो वयस्स । ए केवल रूपे, सिप्पे वि अद्दुदाम्मा मालविम्मा ।
[भो वयस्य । न केवलं रूपे, शिल्पेऽप्यद्वितीया मालविका ।]

राजा — वयस्य ।

अव्याजसुन्दरीं तां निज्ञानेन ललितेन योजयता ।

परिकल्पितो विधात्रा बाण कामस्य विपदिग्ध ॥ १३ ॥

किं बहुना, सखे । चिन्तयितव्योऽस्मि ।

विदूषक — भवदा वि अह । विढ विण्णिकदू विअ मे हिअअभतग् दज्झइ ।
[भवताप्यहम् । दृढ विण्णिकन्दुरिव मे हृदयाम्यन्तर दह्यते ।]

राजा — एवमेव भवान्सुहृदर्थेऽरि त्वरताम् ।

Purivājakā (rising up) — Health to your Majesty !

[*Exit with the Queen, who is accompanied by her attendants*]

Vidūshaka — Ha ! not only in beauty but in artistic skill is Mālavikā unmatched

King — The Creator, by furnishing her, who is so naturally beautiful, with attractive accomplishments, prepared an arrow of love steeped in poison Why should I say more ? You must think upon me (13)

Vidūshaka — You ought also to take thought for my comfort The inside of my stomach burns like a cauldron in the market-place

King — Of course But exert yourself for the sake of your friend as you do for your food,

विदूषक — गृहीदवक्ष्योऽभिह । किंतु मेधावलीनिरुद्धा जोरहा विभ्र पराहीण-
दमणा तत्तहोदी मालविभ्रा । भव वि सूणोपरिसरचरो विहगमो विभ्र ग्रामिसलोलुपो
भीरुओ अ । ता अण्णादुरो भविअ कजसिद्धि पत्थअतो मे राअसि । [गृहीतक्षणोऽ-
ऽस्मि । किन्तु मेधावलीनिरुद्धा ज्योत्स्नेव पराधीनदर्शना तत्रभवती मालविका ।
भवानपि सूनापरिसरचर इव गृध्रे ग्रामिषलोलुपो भीरुकश्च । तस्मादनातुरो भूत्वा
कार्यसिद्धिं प्रार्थयमानो मे रोचसे ।]

राजा—कथमनातुरो भविष्यामि ?

सर्वान्तं पुरवन्तिताव्यापारप्रतिनिवृत्तहृदयस्य ।

सा वामलोचना मे स्नेहस्यैकायनीभूता ॥ १४ ॥

(इति निष्क्रान्ता सर्वे)

इति द्वितीयोऽङ्कः ।

Vidūshaka — I have pledged my word¹ But it depends
upon the will of another, whether one can see the Lady
Mālavikā She is like the moon light obscured by clouds
As for your Majesty, you amuse me by asking that your
wishes may be accomplished, having become quite distressed,
like a bird hovering round the shop of a butcher, desirous
of meat, but afraid to venture

King—Friend, how can I help being distressed, since
my heart is averse to the society of all the beauties of my
harem, and that fair-eyed one has become the only object
of my affection ? (14)

[*Eaeunt omnes*

Here ends the Second Act

1 Shankar Pandit explains the origin of this phrase In the
formula, inviting Brahmans to the ceremony of the Śrāddha, the word
kshana is often used Hence, the person who addresses in the words of the
formula (the *Śraddhakṛit*) is said to give the *kshana*, and the person to
whom it is addressed is said to take the *kshana* in the language of ignorant
priests Tārīnātha reads *grīhitadatshino'smi*, I have received the reward
(usually given to Brahmins at the end of a sacrifice)

तृतीयोऽङ्कः

(ततः प्रविशति परिव्राजिकायाः परिचारिका समाहितिका)

समाहितिका—आणुत्तमिह भगवदोए—समाहिदिह ! देवस्स उवाअणत्थं वीअऊरअ गेएहुअ आअच्छ त्ति । ता जाव पमदवणपालिअ महुअरिअं अणणेसामि । (परिक्रम्यावलोक्य) एसा तवणीआसोअ ओलोअती महुअरिआ चिट्ठदि । ता जाव ए उवसप्पामि । [आज्ञप्तास्मि भगवत्या—समाहितिके ! देवस्योपवनस्थं बीजपूरकं गृहीत्वागच्छेति । तद्यावत्प्रमदवनपालिका मधुकरिकामन्विष्यामि । एषा तपनीया-शोकमवलोकयन्ती मधुकरिका तिष्ठति । तद्यावदेनामुपसर्पामि ।]

(ततः प्रविशत्युद्यानपालिका)

समाहितिका—(उपसृत्य) महुअरिए ! अवि सुहो दे उज्जाणव्वावारो ? [मधुकरिके ! अपि सुखस्त उद्यानव्यापार ?]

मधुकरिका—अम्हो समाहिदिआ । सहि ! सागद दे । [अहो समाहितिका । सखि ! स्वागत ते ।]

ACT III

Enter Samābhṛitika, an attendant of the Parivrāṇikā

Samābhṛitika—I have received the following order from the Reverend Lady “Bring me a citron, for I wish to make a complimentary present”¹ So I will go and look for *Mādhakarikā*, the keeper of the pleasure-garden (*Walking round and looking*)

Ah ! there stands *Mādhakarika* contemplating a golden *Aśoka* tree So I will go and salute her

Enter the keeper of the garden,

Samābhṛitika (*going up to her*) —*Mādhakarikā* ! Is your duty of looking after the shrubbery going on well !

Mādhakarikā —Why, here is *Samābhṛitika* Welcome to you, my friend

1 *Tārānātha* and *Bollensen* give *devassa uvavantham* a citron in the garden of the King

समाहितिका—हला ! भगवदी आणवेदि अरितपाणिणा अम्हारिसजणेण तत्तहोदी देवी देखिदव्वा, ता बीजपूरण सुस्सुमिदु इच्छामिति । [सखि ! भगवत्याज्ञापयति । अरितपाणिनास्मादृशजनेन तन्भवती देवी द्रष्टव्या, तद्वीजपूरकेण शुश्रूषितुमिच्छामीति ।]

मधुकरिका—एणं सरिहिद बीजपूरअ । कहेहि दाव अणणोणसवरिहिदाण गुट्टाअरिआण उवदेसं देखिअ कदरो मअवदीए पससिदोत्ति ? [ननु सनिहित बीजपूरकम् । कथय तावदन्यो न्यसवर्षितयोनित्वाचार्ययोरुपदेशं दृष्ट्वा कतरो भगवत्या प्रशसित इति ।]

समाहितिका—दुवे वि किल आअमिणा पओअण्डिउणा अ । किंतु मिसाए मालविआए गुणविसेरेण गणदामस्स उवदेसो पस सेदो । [द्वावपि विलागमिनौ प्रयोगनिपुणौ च । किंतु शिष्याया मालविकाया गुणविशेषेण गणदासस्योपदेशं प्रशसितः ।]

मधुकरिका—अहं मालविआगद कौलीणं कीरिस सुणीमिदं ? [अथ माल-विकागत कौलीन कीदृशं श्रूयते ?]

Samābhritikā —Listen ! The Reverend Lady commands —“Her Majesty the Queen must not be approached by people like myself with empty hands, therefore I wish to honour her with the gift of a citron”

Madhukarikā —Surely, here is a citron near you . Just tell me now, which of the two professors of dancing, who were quarrelling with one another, did the Reverend Lady approve of, after beholding the performances of their pupils ?

Samābhritikā —Both of them are thoroughly acquainted with the science of dancing and clever in execution But the teaching power of Ganadāsa was ranked the higher of the two on account of the admirable qualities of his pupil

Madhukarikā —Well, is there any gossip going about with regard to Mālavikā ?

समाहित्तिना—बाढ खु तस्स साहिलामो भट्टा । किंतु केवल देवीए धारिणीए चित्तं रक्तातो अन्नणो पहुत्तए दसेदि । मालविआ वि इमेसु दिग्गसेसु अणुहूदमुत्ता विअ मावसीमाला मिनाअमाणा लख्वाअदि । अदो वर एण जाणो, विसजेहि म । [बाढ खलु तस्या साभिलाषो भर्ता । किंतु केवल देव्या धारिण्या-श्चित्तं रक्तात्मन प्रभुत्वं दर्शयति । मालविकाप्येषु दिग्गसेष्वनुभूतमुक्तेव मालती-माला म्लाना लक्ष्यते । अतः परं न जाने, विसृज माम् ।]

मधुकरिका—एद साहावलविद वीअपूरअ गेरह । [एतच्छाखावलम्बित वीजप्रक गूराण ।]

सम हितिका—तह (इति नाट्येन वीजप्रक गृहीत्वा) हला । तुमं वि अदो पेमलदर साहुजणसुप्पसाए फल पावेहि । [तथा । सखि । त्वमप्यतः पेशलनर माधुजनशुष्पाया फलं प्राप्नुहि ।] (इति प्रस्थिता)

मधुकरिका—हला । समं जेव्व गच्छम्ह । अहं वि इमस्स चिराअमाण-कुमुमोगमस्स तवणीआसोअस्स दोहलणिमित्तं देवीए णिवेदेमि । [सखि । सममेव गच्छाव । अहमप्यस्य चिरायमाणकुसुमोद्गमस्य तपनीयाशोकस्य दोहदनिमित्तं देव्यै निवेदयामि ।]

Samābhṛtikā —Certainly The King is desperately in love with her, but in order to spare the feelings of Queen Dhārinī, he does not display the strength of his passion. Mālavikā, too, in these days is seen to be fading like a jasmine garland that has been worn and thrown away.¹ More than that I do not know. Give me leave to depart.

Madhukarikā —Take this citron hanging on the branch

Samābhṛtikā (*pretending to take it*) —Ah ! may you obtain, for your readiness to oblige my saintly mistress, a better² fruit than this

Madhukarikā (*advancing*) —Friend ! we will go together. I also will give the Queen information about this golden Aśoka-tree, which is delaying to burst into blossom, because it waits to be touched by the foot of a beautiful woman.³

1 Tārānātha has the Prīkrit equivalent of *anubhūtamurchephvea*, that has suffered fading

2 Tārānātha and Bollensen read *pesalāsam*, more tender

3 This fancy is perpetually recurring in Sanskrit poetry

समाहितिका—जुजइ, अहिआरो खु तुह । [युज्यते, अविहार खलु तव ।]

(इति निष्क्रान्ते) '

इति प्रवेशकः ।

(ततः प्रविशति कामयमानावस्थो राजा विदूषकश्च)

राजा—(आत्मानं विलोक्य)

शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे

भवेत्सास्रं चक्षुः क्षणमपि न सा दृश्यत इति ।

तथा सारङ्गाक्ष्या त्वमसि न कदाचिद्विरहितं

प्रसक्ते निर्वाणे हृदय । परितापं व्रजति किम् ? ॥ १ ॥

विदूषकः—अल भवदो धीरद उज्झिअ परिदेविदेण । दिट्ठा खु मए तत्तहो दीए मालविआए पिअसही बउलावलिया । सुणाविदा अ मह ज भवदा सदिट्ठ । [अल भवतो धीरतामुज्झित्वा परिदेवितेन । दृष्ट्वा खलु मया तत्रभवत्या माल-विकाया प्रियसखी बहुलावलिका । आविता च मया यद्वचता सदिष्टम् ।]

Sumā'hratikā —Quite proper Indeed, it is your duty.

[*Exeunt*

Here ends the Interlude

Enter the King in a love-sick state, and the Vidūshaka

King —My body may be thin as it has not the joy of embracing the beloved, my eye may be filled with tears because she is not seen by it even for a moment, but thou, my heart, art not separated for a single instant from that antelope-eyed one, why then dost thou suffer agony, when thy consolation is ever near thee ? (1)

Vidūshaka —Let your Highness cease giving way to tears and abandoning all self-restraint, I have seen Vakulāvalikā, Mālavikā's dear friend, and I have given her that message which your Highness entrusted to me¹

1 Literally, she has been caused to hear

राजा — तत् किमुक्तवती ?

विदूषक — विद्यावेहि भट्टारम्—अणुगहिदम्हि इमिणा रिओएण । किदु मा तवस्मिणी देवीए अहिअदर रम्खतोए गाअरक्खिदो विप्र रिणी ए सुहं समामादइदव्या । तह वि घटइस्स ति । [विज्ञापय भट्टारकम्—अनुगृहीतास्म्यनेन नियोगेन । किंतु सा तपस्विनी देव्याधिकतर रक्षन्त्या नागरक्षिण इव निधिर्न सुखं समामादयितव्या । तथापि घटयिष्यामीति ।]

राजा — भगवन् संकल्पयोने । प्रतिबन्धवत्स्वमि विषयेष्वभिनिवेश्य किं तथा प्रहरसि यथा जनोऽयं न कालान्तरक्षमो भवति ? (सविस्मयम्)

क रुजा हृदयप्रमाथिनी

क च ते विश्वसर्नायमायुधम् ।

मृदु तीक्ष्णतर यदुच्यते

तदिदं मन्मथ । दृश्यते त्वयि ॥२॥

King —What did she say then ?

Vidūshaka —“Inform the King that I am favoured by having that duty entrusted to me. But the poor girl being guarded by the Queen more carefully than before, like the jewel¹ guarded by a snake, is not easily to be got at, nevertheless I will do my best.”

King —Oh revered God of Love, child of fancy, having directed my longing to objects unfortunately surrounded with obstacles, thou dost smite me so sorely that I am not able to bear delay (*With an expression of astonishment*) What proportion is there between this soul-torturing agony and thy bow to all appearances so harmless ? That “sweet and bitter in a breath,” of which we hear so much, is surely seen in thee, oh God of Desire ! (2)

1. Alluding to the “precious jewel, which the snake, though ‘ugly and venomous,’ wears in his head,” says Śaṅkar Pandit. Another reading is *ndhī*, a treasure.

विदूषक — एं भणामि तस्मिं साहसिज्जे कज्जे किदो मए उवाओवक्खे-
ओत्ति । ता पज्जवत्थावेदु भवं अत्ताए । [ननु भणामि तस्मिन्सावनीये कार्ये
कृतो मयोपायोपक्षे इति । तत्पर्यवस्थापयतु भवानात्मानम् ।]

राजा — अथेम दिवसशेषमुचित्तव्यापारविमुखेन चेतसा क नु खलु यापयामि ? ।

विदूषक — ए अज एव्व पढम वसदावदारसूअआणि रत्तकुरवआणि उवा-
अण पेसिअ एववसंतावदारव्ववदेसेए इरावदीए गिउणिआमुहेए पत्थिदो भव
'इच्छामि अज्जउत्तेए सह केलाहिरोहए अणुहविदु'त्ति । भवदा वि से पडिएणाद ।
ता पमदवए एव्व गच्छम्ह । [नन्वद्यैव प्रथम वसन्तावतारसूचकानि रत्तकुरव-
काण्डुपायन प्रेष्य नववसन्तावतारव्यपदेशेनेरावत्या निपुणिकामुखेन प्रार्थितो भवान्
'इच्छाम्यार्यपुत्रेण सह दांलाधिरोग्गमनुभवितुम्' इति । भवताप्यस्यै प्रतिज्ञातम्,
तत्प्रमदवनमेव गच्छाव ।

राजा — न क्षममिदम् ।

विदूषक — कह विअ ? [कथमिव ?]

Vidūshaka — I tell you of a truth that I have devised
an expedient for ensuring the end we wish to attain,
therefore, royal sir, regain your composure

King — Well, where shall I manage to get through
the rest of the day with a mind averse to my usual occu-
pations ?

Vidūshaka — Surely, Liāvati sent you this very day
some red Kuṇṇavaka blossoms indicative of the first appearance
of spring, and on the ground of the recent advent of that
season made this request to you by the mouth of Nipunikā,
“I wish to enjoy a ride in the swing in company with my
husband ” Your Highness, too, promised to gratify her,
therefore, let us go to the pleasure grounds.

King — This is impossible

Vidūshaka — How so ?

राजा—वयस्य । निमर्गनिपुणा स्त्रिय । कथं मामन्यसक्रान्तहृदयमुपलाल-
यन्तमपि ते सखी न लक्षयिष्यति ? अतः पश्यामि

उचितं प्रणयो वरं विहन्तु

बहव खण्डनहेतवो हि दृष्टाः ।

उपचारविधिर्मनस्विनीनां

न तु पूर्वाभ्यधिकोऽपि भावशून्यः ॥ ३ ॥

विदूषक — एगारिहदि भव अत्तेउरद्विद दक्खिण्ण एक्कपदे पिठ्ठदो काहुं ।
[नाहति भवानन्त पुरस्थित दाक्षिण्यमेकपदे पृष्ठतः कर्तुम् ।]

राजा—(विचिन्त्य) तेन हि प्रमदवनमार्गमादेशय ।

विदूषक — इदो इदो भव । [इतः इतो भवान् ।]

(उभौ परिक्रामत)

विदूषक — ए एद पमदवण पवणबलचलाहि पल्लवगुलीहि तुवरेदि विअ

King—My friend, women are by nature discerning
Now that my heart is devoted to another, how will your
friend help perceiving it, even when I am caressing her ?

Therefore, I see clearly that it is better to refuse a proper
request, for I know many plausible reasons for disappointing
her, than to go through the form of shewing regard to sharp-
sighted women, even if with more *empressment* than before,
supposing it be void of passion¹ (3)

Vidūshaka—You ought not suddenly to throw behind
your back your invariable courtesy to the ladies of your
harem

King (*reflecting*)—Then show me the way to the
pleasure-grounds

Vidūshaka—This way, this way, your Highness

Both walk round

Vidūshaka—The spring by means of these finger-like

¹ *Purvābhya dhikah* is explained by Tīrānātha to mean *pūrvam abhya-
dhikah*, i. e., before excessive, but now void of passion

भवतं पवेसिदु । [नन्वेतत्प्रमदवन पवनबलचलाभि पल्लवाङ्गुलीभिस्त्वरयतीव
भवन्त प्रवेष्टुम् ।]

राजा—(स्पर्शं रूपयित्वा) अभिजात खलु वसन्त । सखे । पश्य

उन्मत्तानां श्रवणसुभगै कूजितै कोकिलानां

सानुक्रोशं मनसिजरुज सख्यतां पृच्छतेव ।

अङ्गे चूतप्रसवसुरभिर्दक्षिणो मारुतो मे

सान्द्रस्पर्शं करतल इव व्यापृतो माधवेन ॥ ४ ॥

विदूषक — पविस एण्वुमदिलाहाअ । [प्रविश निर्वृत्तिलाभाय ।]

(उभौ प्रविशत)

विदूषक — अववाणेय दिट्ठि देहि । एदं खु भवत विअ विलोहइदुकामाए
पमदवणलच्छोए जुवदीवेसलजावअत्तिअ वसंतकुसुमणेवत्थ गहिदं । [अवधानेन
दृष्टिं देहि । एतत्खलु भवन्तमिव विलोभयितुकामया प्रमदवनलक्ष्म्या युवतिवेषलजा-
पयितृक वसन्तकुसुमनेपथ्य गृहीतम् ।]

shoots, agitated by the wind, as it were, beckons on your
Highness to enter this pleasure-ground,

King (making as if something were touching him) —

Surely the Spring is noble in his sympathy Observe, friend

He as it were, compassionately asking by the notes of
love-intoxicated cuckoos, agreeable to the ear, how I manage
to bear the torture of my passion, has made the southern
wind fragrant with mango blossoms to play upon my body,
like the palm of a hand gently stroking me (4)

Vidūshaka — Enter, that you may obtain tranquillity
of mind

Both enter the garden

Vidūshaka — Oh my friend, look carefully around you,
Surely the presiding goddess of the pleasure-grove must
desire to allure you, since she has donned this robe of spring
flowers that puts to shame the adornment of a young lady

राजा—ननु विस्मयादवलोकयामि ।

रक्ताशोकरुचा विशेषिगुणो चिम्बावरालक्तकः

प्रत्याख्यातविशेषक कुरबक श्यामावदातारुणम् ।

आक्रान्ता तिलकक्रिया च तिलकैर्लघ्नद्विरेफाञ्जनै

सावज्ञैव मुखप्रसाधनविधौ श्रीमार्धवी योषिताम् ॥ ५ ॥

(उभौ नाट्येनोद्यानशोभा निर्वर्णयत)

(ततः प्रविशति पर्युत्मुका मालविका)

मालविका—अविश्यादहिअग्रं भट्टारअ अहिलसदी अत्तणो वि दाव लजेमि । कुदो विहवो सिणिदस्स महीजणस्स इम वुत्तत आचक्खिदु ? एण जाणे अप्पडि-
आरगरुअं वेअण केत्तिअ काल मअणो म एइस्सदित्ति । (इति कतिचित्पदानि
गत्वा) आ, कहि खु पत्थिदम्हि ? (इति स्मृतिमभिनीय) आदिदुम्हि देवीए—
'मालविण्ण । गोदमचापलादो दोलापरिब्भट्टाए सरुजौ मह चलणौ । तुम दाव गदुअ
तवणीआसोअस्स दोहल णिवट्ठेहि त्ति' । जइ सो पञ्चरत्तम्भतरे कुसुम दसेदि तदो

King—Indeed, I behold it with astonishment

The red dye of the *bimb*-like lip is surpassed in excellence by the splendour of the red *Asoka*, the *Kururaka*-flower, dark-blue, white, and red, transcends the painting on the forehead, the ornament of the spot between the eyebrows is surpassed by *talaka*-blossoms having bees clinging to them black as *collyrium*, the goddess of Vernal Beauty seems to laugh to scorn the art of adorning the face¹ as practised by women (5)

Both of them admire the beauty of the garden

Enter Mālavikā in a state of agitation

Mālavikā—I am ashamed in my own heart, when I think I am in love with the King, whose heart I do not know. How, then, can I tell this fact to my dear friend ? I do not know for how long a time love will bring me into this irremediably severe suffering (*Having advanced some steps*) Where am I going now ? (*After reflecting*) Ah !

1. Tirinātha reads *śulhaṇṇasādhanaśādhau*, the art of adornment without effort

अहं अहिलासपुरइतमपमाद दावइस्स ति । ता जाव णिओमभूमि पढमं गदा होमि, दाव अणुपद मह चलाणालंकारहत्थाए बउलावल्लिआए आश्रदब्बं, ता परिदेव-इस्स ताव वीमद्ध मुहुत्तअ । [अविज्ञातहृदयं भर्तारमभिलषन्त्यात्मनोऽपि तावत्तजे । कुतो विभव स्तिग्धस्य सखीजनस्येम वृत्तान्तमाख्यातुम् ? न जानेऽप्रतिकारगुरुका वेदना क्रियन्त काल मदनो मा नेष्यतीति । आ, कुत्र खलु प्रस्थितास्मि ? आदिष्टास्मि देव्या—‘मालत्रिके । गोतमचापलाद्दोलापरिभ्रष्टाया सहजौ मम चरणौ । त्व तावद्गत्वा तपनीयाशोकस्य दोहद निर्वर्तय’ इति । यद्यसौ पञ्चरात्राभ्यन्तरे कुसुमं दर्शयति, ततोऽहमभिलाषपूरयितुक प्रसादं दापयिष्यामीति । तद्यावन्नियोगभूमि प्रथम गता भवामि, तावदनुपद मम चरणालंकारहस्तया वकुलावलिकयागन्तव्यम्, तत्परि-देवयिष्ये तावद्विस्त्रब्ध मुहूर्तकम् ।] (इति परिक्रामति)

विदूषक —(दृष्ट्वा) हो हो, वअस्म । एद खु सीहुपाणुव्वेजिदस्य मच्छ-डिआ उवणदा । [आश्चर्यमाश्चर्यम्, वयस्य । एतत्खलु सीधुपानोद्वेजितस्य मत्स्यरिड-कोपनता ।]

राजा—अये, किमेतत् ?

I received this order from the Queen “My feet hurt me “terribly, as I have had a fall from a swing, owing to the “carelessness of Gautama, do thou therefore perform the “ceremony of fertilizing the golden Asoka-tree, if in five “nights from this time it displays flowers, I will (*she stops speaking and heaves a sigh*) bestow on thee a boon which will “gratify thy desires” Well I have come first to the place where I am to perform this duty While I am waiting till Vakulāvalikā comes after me with the pigment for the feet, I will for a moment weep undisturbed (*She walks round*)

Vidūshaka —Ha ! ha ! here is fine sugar offered you, now that you are confused with drinking rum ¹

King —Ah ! What is that ?

1 Shankar Pandit points out that fine sugar cures people, under the influence of intoxication Tārīnītha also is of opinion that the inspissated juice of sugar cane is good for people in that state

विदूषक — एसा एादिपरिक्खिदवेसा ऊमुअवअणा एआइणी मालविआ
अदूरे वट्टदि । [एषा नातिपरिष्कृतवेषोत्सुकवदनैकाकिनी मालविकाऽदूरे वर्तते ।]

राजा—(सहर्षम्) कथं मालविका ।

विदूषक — अहं इ । [अथ किम् ।]

राजा—शक्यमिदानीं जीवितमवलम्बयितुम् ।

त्वदुपलभ्य समीपगता प्रिया

हृदयमुच्छ्वसितं मम धिक्कलबम् ।

तरुवृतां पथिक्स्थं जलार्थिनं

सरितमारसितादिव सारसात् ॥६॥

अथ क्व तत्रभवती ?

विदूषक — एसा तरुआइमज्झादो एिक्कता इदो ज्जेव परिवट्टती दीसइ ।

[एषा तरुआजिमध्यान्निष्क्रान्तेत एव परिवर्तमाना दृश्यते ।]

राजा—(विलोक्य, सहर्षम्) वयस्य । पश्याम्येताम् ।

विपुलं नितम्बदेशे मध्ये चाम् समुन्नतं कुचयो ।

अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥७॥

Vidūshaka — There stands Mālavikā at no great distance, somewhat insufficiently adorned, with the appearance of one afflicted with longing, and alone

King (delighted) — What ! Mālavikā ?

Vidūshaka — Certainly

King — Now my life may find support Hearing from you that my beloved is near, my distracted heart once more revives, like the heart of a thirsty traveller when he learns from the cry of the *sārasa* that a tree-bordered river is near Well ! Where is the lady ? (6)

Vidūshaka — Here she is coming in this very direction, having emerged from the midst of a row of trees

King — My friend behold her Broad in her *bimba*-like hips, thin in the waist, swelling in the bosom, very long in the eyes, she—my life—is coming hither (7)

मखे । पूर्वस्मादतिमनोहरावस्थान्तरमुपाख्या तत्रभवती । तथा हि—

शरकाण्डपाण्डुगण्डस्यलेयमाभाति परिमिताभरणा ।

माधवपरिणतपत्रा कतिपयकुसुमेव कुन्दलता ॥८॥

विदूषक — एसा त्रि भव विग्र मग्रणव्वाहिणा परिमिट्टा भविस्मदि ।
[एषापि भवानिव मदनव्याधिना परिमृष्टा भविष्यति ।]

राजा — सौहार्दमेव पश्यति ।

मानविका — अग्र सो ललिदमुउमालदोहलापेक्खी अगिहीदकुसुमणेवत्थे
उक्कठिदाए मह अणुकरेदि असोमो । जाव एदस्स पच्छाग्रसीदले सिलापट्टए
णिसरणा अत्ताण विणोदेमि । [अय स ललितसुकुमारदोहदापेक्षी अनुगृहीतकुसुम-
नेपथ्य उत्कण्ठिताया ममाऽनुकरोत्यशोक । यावदस्य प्रच्छायशीतले शिलापट्टके
निषण्णात्मान विनोदयामि ।]

विदूषक — सुद भवदा, उक्कठिदम्हि त्ति तत्तहोदी मतेदि ।

[श्रुत भवता, उत्कण्ठिताम्मीति तत्रभवती मन्त्रयते ।]

My friend, the lady is in a different state from what she was in before

For she, with her cheeks pale like the inner part of the *sara* grass,¹ and but few ornaments, appears like the jasmine-creeper having its leaves developed in the spring, and with only a few flowers (8)

Vidūshaka — She, too, like your Highness, must be slightly affected with love-sickness

Kīṃy — It is only friendship that sees that

Mālavikā — This *Aśoka*, that is waiting for the tender touch of a lady's foot, and has not assumed its robe of flowers, imitates me in my state of longing expectation, therefore let me sit down on this slab of rock cool with the shade of the tree, and refresh myself

Vidūshaka — Did your Highness hear ? The lady said "I am in a state of longing"

1 *Saccharum Sara* (Monier Williams)

राजा—नैतावता भवन्त प्रसन्नतर्क मन्ये । कुत ?

बोढा कुरवकरजसा किसलयपुटभेदशीकरानुगत ।
अनिमित्तोत्कण्ठामपि जनयति मनसो मलयवान् ॥६॥

(मालविकोपविष्टा)

राजा—सखे । इतस्तावदावा लतान्तरितौ भवाव ।

विदूषक — इरावदि विभ्र अदूरे पेक्खामि । [इरावतीमिवादूरे प्रेक्षे ।]

राजा—नहि कमलिनी दृष्ट्वा ग्राहमवेक्षते मतङ्गज* । (इति विलोकयन्त्यत)

मालविका—हिअअ । गिरवलबणादो अदिभूलिलविणो दे मणोरहादो विरम, किं म आआसिअ ? [हृदय । निरवलम्बनादतिभूमिलङ्घितस्ते मनोरथा-द्विरम, किं मामायास्य ?]

King —Even this much does not make me think you a man of unerring insight

For this wind from the Malaya mountain, laden with the pollen of the *kuravaka* flowers, accompanied with drops of water issuing from the opening folds of the buds, produces longing in the mind even without definite cause (9)

Mālavikā sits down

King —My friend come this way, let us hide behind the creeper

Vidūshaka,—I think, I see Irāvati in the distance

King —But when he sees a cluster of lotuses, the elephant does not care for the alligator (*He stands gazing*)

Mālavikā —Cease, my heart, from entertaining a baseless and extravagant wish Why dost thou torture me ?

(विदूषको राजान वीक्षते)

राजा—प्रिये । पश्य वामत्वं स्नेह्यम् ।

औत्सुक्यहेतु विवृणोपि न त्व
तत्त्वावबोधैकफलो न तर्क ।

तथापि रम्भोरु । करोमि लक्ष्य-

मात्मानमेषा परिदेवितानाम् ॥१०॥

विदूषक —सपद भवदो लिखितमत्र भविस्मदि । एषा अग्निदमग्रसदेसा
विविक्तेण वज्रलावलिना उवट्टिता । [साम्प्रतं भवतो नि सशय भविष्यति ।
एषापितमदनसदेशा विविक्ते ननु वकुलवलिकोपस्थिता ।]

राजा —अपि स्मरेदसावस्मदभ्यर्थनाम् ?

विदूषक —किं दाणि एसा दासोऽ दुहिता तुहं गुरुं सदेस विस्मरेदि ?
अहं दाव ए विस्मरेमि । [किमिदानीमेसा दास्या दुहिता तव गुरुं सदेस
विस्मरति ? अहं तावन्न विस्मरामि ।]

The Vidūshaka looks at the King

King —My beloved, observe the beautiful nature¹ of
love

Thou dost not reveal any cause of thy pining, nor is con-
jecture invariably to be relied upon,² nevertheless, beautiful
one, I consider myself the theme of all these lamentations (10)

Vidūshaka —Now your Highness may be free from
anxiety, for here comes Vakulāvalikā alone, she to whom
I gave the message of love

King —I wonder whether she will remember my
petition

Vidūshaka —What ! Do you suppose that that daughter
of a female slave will forget such a weighty message from
your Highness ?

1 Tīrāṇātha reads *mahattvam*, the greatness, the mighty power

2 Literally, distinguished for the quality of being able*to know
only that which forms the truth (S P P)

(प्रविश्य चरणालकारहस्ता वकुलावलिका)

वकुलावलिका—अवि सुह सहीए ? [अपि सुख सख्या ?]

मालविका—अम्हो, बउलावलिका उवट्टिदा । सहि । साम्रद दे । उवविस ।
[अहो, वकुलावलिकोपस्थिता । सखि । स्वागत ते । उपविश ।]

वकुलावलिका—(उपविश्य) हला । तुमं दारिण जोगगदाए रिउत्ता । ता
एक्कं दे चरण उवरोहि जाव सालत्तअ सरोउर अ करेमि । [सखि ।
त्वमिदानी योग्यतया नियुक्ता । तस्मादेक ते चरणमपनय यावत्सालत्तक सन्नपु
च करोमि ।]

मालविका—(आत्मगतम्) हिअअ । अल सुहिददाए, उवट्टिदो अअ
विहवो । कह दारिण अत्ताण मोचेअ ? अहवा एदं एव्व मे मित्तमडण भविस्सदि ।
[हृदय । अल सुखितया, उपस्थितोऽय विभव । कथं वेदानोमात्मान मोचयेयम् ?
अथवा एतदेव मे मृत्युमण्डन भविष्यति ।]

वकुलावलिका—किं विचारसि ? ऊसुआ खु इमस्स तवणीआसोअस्स
कुसुमोग्गमे देवी । [किं विचारयसि ? उत्सुका खत्वस्य तपनीयाशोकस्य कुसुमोद्गमे
देवी ।]

*Enter Vakulāvalikā, with the pigment for the feet in
her hand*

Vakulāvalikā —Is my friend happy ?

Mālavikā —Ah ! here is Vakulāvalikā come Welcome
my friend, sit down

Vakulāvalikā —Ha ! you are now invested with an
equality with the Queen, therefore give me one of your feet
that I may paint it with lac, and put the anklet on it

Mālavikā (to herself) —Heart ! do not consider thyself
happy, because this office has revolved upon me How can
I now free myself ? Never mind ! This painting will certainly
be my funeral adornment

Vakulāvalikā —What are you thinking of ? You know
the Queen is anxious that that golden Aśoka-tree should
put forth flowers

राजा—ऋमशोकदोहदनिमित्तोऽयमारम्भ ?

विदूषक — किं नु जाणासि तुम्—मह कालणादे देवी म अत्तेउररोवच्छेण
योजइस्मदि त्ति ? [कि न खलु जानासि त्वम्—मम कारणाद्देवी मामन्त पुरनेपथ्येन
योजयिष्यतीति ? ।]

मालविका—हला । मरिसेहि दाव ए । [सखि । मर्षय तावदेनम् ।] (इति
पादमुपहरति)

वकुलावलिका—अह् । सरीरञ्चं सि मे । [अयि शरीरमसि मे ।]

(इति नाट्येन चरणसंस्कारमारभते)

राजा—

चरणान्तनिवेशितां प्रियाया

सरसा पश्य वयस्य । रागलेखाम् ।

प्रथमामिव पल्लवप्रसूति

हरदग्धस्य मनोभवद्रुमस्य ॥११॥

King—What ! is all this preparation for the sake of fulfilling the longing of the Aśoka ?

Vidushaka—Why, do you not know that the Queen would not, without reason, cause her to be adorned with the ornaments of the harem ?

Mālavikā (holds out her foot)—Come, pardon me the trouble I am now giving you

Vakulāvalikā—Why, you are as dear to me as my own body (She pretends to begin the painting of *Mālavikā's* foot)

King—Friend ! observe the moist streak of colour placed upon the extremity of my darling's foot, like the first peeping forth of the bud of tree of love consumed by Śiva¹ (11)

1 *Manohava*, the mind born, i.e., Kāma, god of love, was consumed by the fire of Śiva's eye, and therefore called Ananga Weber suggests that the myth was invented to explain the name. Perhaps *sa-asuṃ* means charming as well as moist

विदूषक — चलणागुर्वो तत्तहोदीए अहिआरो उवक्खित्तो । [चरणानुरू-
पस्तत्रभवत्या अधिकार उपसित ।]

राजा — सम्यगाह भवान् ।

नवकिसलयरागेणाग्रपादेन बाला
स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन ।
अकुसुमितमशोकं दोहदापेक्षया वा
प्रणमितशिरस वा कान्तमार्द्रापराधम् ॥१२॥

विदूषक. — पहरिस्सदि तत्तहोदी तुमं अवरद्ध । [प्रहरिष्यति तत्रभवती
त्वामपराद्धम् ।]

राजा — मूर्ध्ना प्रतिगृहीत वच सिद्धिदर्शिनो ब्राह्मणस्य ।

Vidūshaka — Truly, the ornamental painting laid on
the foot of the lady suits it well¹

King — Sir, you have spoken the exact truth

The girl deserves to smite two things with this point of
her foot, of the hue of a young bud, on which flashes the gleam
of the nails, both the *Aśoka* that has not yet flowered as longing
for the ceremony of the *dohada*, and her lover standing with
bowed² head, having recently committed an offence (12)

Vidūshaka — You will have an opportunity of offending
the lady

King — I accept the auspicious word of a Brāhman who
foresees success³

1 *Tārānātha* reads *ahituro*, *Bollensen* *adhūro* Both mean the duty
imposed, & c

2 *Pranīta*, which *Shankar Pandit* reads, and *pranamita*, the reading
of *Tārānātha's* edition, are pretty nearly identical in meaning. The literal
meaning of the former is, "laid down in front of (his mistress)"

3 *Shankar Pandit* observes, "this does not refer to any knowledge
that *Vidūshaka* possessed of the art of foretelling, but simply to the fact
that a blessing given by a Brāhman is fulfilled by the gods."

(तत प्रविशति युक्तमदा इरावती चेटी च)

इरावती—हृज्जे णिउणिए । सुणामि बहुसो मदो किल इत्थिआजणस्स विसेसमंडणंति । अवि सच्चो एमो लोअवाओ ? [हृज्जे निउणिके । शृणोमि बहुसो मद किल खीजनस्य विशेषमण्डनमिति । अपि सत्य एष लोकवाद ?]

निपुणिका—पढम लोअवाओ एव्व, अज्ज सच्चो सवुत्तो । [प्रथम लोकवाद एव, अद्य सत्य सवृत्त. ।]

इरावती—अल मयि सिणेहेण । कहेहि कुदो दाणि ओगमिदव्वं दोलाघर पढमं गदो भट्टा ण वेत्ति । [अलं मयि स्नेहेन । कथय कुत इदानीमवगन्तव्य दोलागृह प्रथम गतो भर्ता न वेत्ति ।]

निपुणिका—भट्टिणीए अखडिदादो पणआदो । [भट्टिन्या अखण्डितात् प्रणयात् ।]

इरावती—अलं सेवाए, मज्झत्यद परिगहिअ भणाहि । [अलं सेवया, मध्यस्थता परिगृह्य भण ।]

Enter Irāvati in a state of intoxication, and her attendant

Irāvati—Nipunikā, my girl, I have often heard that intoxication is an especial ornament to women. Do you think that this popular saying is true ?

Nipunikā—It was formerly a mere popular saying, now it has become true,

Irāvati—Cease your flattering speeches. How did you discover, on the present occasion, that the King had gone on before me to the house in which the swing is ?

Nipunikā—I inferred it from his unfailing affection for you, his Queen.

Irāvati—No more of that adulation, speak as if you were an indifferent person,

निपुणिक्का—वसतोऽसुबुवाअणलोलुवेण अज्जगोदमेण कहिअ तुवरदु भट्ठिणी
त्ति । [वसन्तोऽसुबुवाअणलोलुपेनार्यगौतमेन कथितं त्वरता भट्ठिणीति ।]

इरावती—(अश्वस्थासदृश परिक्लम्य) हजे । मदेण किलाअमाण अत्ताण
अज्जत्तस्म दसणे हिअअ तुवरेदि । चलणा उए ण मह पसरदि । [हजे । मदेन
क्लाम्यमानमात्मानमार्यपुत्रस्य दर्शने हृदयं त्वरयति । चरणौ पुनर्न मम प्रसरत ।]

निपुणिक्का—ए सपत्तम्ह दोलाघर । [ननु संप्राप्ते स्वो दोलागृहम् ।]

इरावती—एणउणिए । अज्जउत्तो एत्थ ण दोसदि । [निपुणिके । आर्य-
पुत्रोऽत्र न दृश्यते ।]

निपुणिक्का—ए भट्ठिणीए ओलोअदु । परिहासणिमित्तं कहि वि अदिट्ठेण
भत्तुणा होदव्व । अम्हे वि पिअगुलदापरिक्खित्तं असोअसिलापट्ठं पविसम्ह ।
[ननु भट्ठिन्यवलोकयतु । परिहासनिमित्तं कुत्राप्यहटेन भर्त्रा भवितव्यम् । आवागमपि
प्रियङ्गुलतापरिक्षिप्तमशोकशिलापट्टकं प्रविशात् ।]

इरावती—तह । [तथा ।]

Nipunkā —The noble Gārtama told me, being desirous
of a spring gift Let your Highness come quickly

Irāvati (walking round as well as her state will permit) —
Oh ! my heart urges me on to behold my husband, though
I am overpowered with intoxication, but my feet will not
advance on the path

Nipunkā —Now, indeed, we have arrived at the sum-
mer-house where the swing is

Irāvati —But, Nipunkā, I do not see my husband
in it

Nipunkā —You must look carefully The King must
be hidden somewhere, meaning to play your Highness
a trick Let us for our part repair to this slab of rock
under the Aśoka-tree which is overgrown by the Priyangu
creeper

Irāvati —Does so

निपुणिका—(विलोक्य) ओलोम्रदु भट्टिणी चूदकुर विचिण्णत्तीण पिपीलि-
आहिं दमिद ।। अवलोकयन्तु भट्टिनी चूताकुर विचिन्वत्यो पिपीलिकाभिदंष्टम् ।]

इरावती—कहं विअ एद ? [कथमिदं ?]

निपुणिका—एसा असोअपादवच्छाआए मालविआए बडलावलिआ चलणा-
लकार णिव्वट्टेदि । [एसाऽशोकपादपच्छाया मालविकाया बकुलावलिका चरण-
लकार निर्वर्तयति ।]

इरावती—(शङ्का उपयित्वा) अभूमो अअ मालविआए, कहं एत्थ तक्केसि ?
[अभूमिरिय मालविकाया , कथमत्र तर्कयसि ?]

निपुणिका—तक्केमि दोलापरिभसिदाए सख्खचलणाए देवीए असोअदोहला-
हिआरे मालविआ णिव्वुत्तेति । अएणहा कह देवो सअवारिअ णेउरजुअल परि-
अएस्स अअभणुजाणिएसदि ? [तर्कयामि दोलापरिभ्रष्टया सहजचरणया देव्याऽ
शोकदोहदाधिकारे मालविका नियुक्तेति । अन्यथा कथं देवी स्वयधारित नूपुरयुगलं
परिजनस्याभ्यनुज्ञास्यति ?]

Nipunikā (walking round and looking)—Observe, your
Highness ! While seeking for the sprout of the mango, we
are bitten by red ants

Irāvati—What does that mean ?

Nipunikā—Here is Vakulāvalikā adorning the foot
of Mālavikā in the shade of the Aśoka-tree

Irāvati (exhibiting signs of suspicion)—This is not
a proper place for Mālavikā What conjecture do you
form ?

Nipunikā—I conjecture that the Queen, who has had a
fall¹ from a swing, has appointed Mālavikā to perform the cere-
mony of the *dohada* for the Aśoka- tree, otherwise how could
she have permitted her attendant to wear this pair of anklets
which she herself uses ?

1 Tarkavāgīśa reads the Prākṛita equivalent of *dola paribhrastha-
sarujā chayanayā*, whose feet are painful owing to a fall

इरावती—महदी खु मे सभावणा । [महती खल्वत्या सभावना ।]

निपुणिका—किं ए अरणोसीअदि भट्टा ? [किं नान्विष्यते भर्ता ?]

इरावती—हला । ए मे चलणा अरणदो पवट्टति । मणो मं विअरेदि । आसकिदस्स दाव अत गमिस्स । (मालविका निर्वार्य निरूप्यात्मगतम्) ठाणे खु कादर मे हिअअ । सखि । न मे चरणावन्यत प्रवर्त्तते । मनो मा विकारयति । आशङ्कितम्य तावदन्तं गमिष्यामि । स्थाने खलु कातर मे हृदयम् ।]

वकुलावल्लिका—(मालविकायै चरणं दर्शयन्ती) अवि रोअदि दे राअरेहा-
विण्णासो ? [अपि रोचते ते रागरेखाविन्यासः ? ।]

मालविका—हला । अत्तणो चलणं त्ति लजेमि ए पससिदु । तेण पसाहण-
कलाए अहिणीदासि । [सखि । आत्मनश्चरण इति लज्जे एन प्रशंसितुम् । तेन
प्रसाधनकलायामभिनीतासि ।]

Irāvati —It is certainly a great honour to her ¹

Nipunikā —Why do you not search for your husband ?

Irāvati —Girl, my feet refuse to go to any other place
My mind is distracted² I will, in the meantime, arrive
at certainty with respect to my suspicions³ (*Observing
Mālavikā, to herself*) Not without reason is my mind
despondent ⁴

Vakulāvalikā (*calling attention to Mālavikā's foot*) —Are
you pleased with the way in which the lines of colour are
arranged on your foot ?

Mālavikā —As it is on my own foot, I am ashamed
to praise your handiwork Tell me who instructed you in
the art of adornment

1 Bollensen reads *me* for *se*, and explains *sambhāvanā* as suspicion

2 Tirinātha and Bollensen read the Prākṛit equivalent of “*mada
mām vikāryati*,” intoxication quite upsets me

3 *se*, ascertain whether the King is in love with Mālavikā or not

4 She is struck with Mālavikā's beauty (Shankar Pandit)

बकुलावलिङ्गा—एत्थ खु भत्तुणो सीसम्हि । [अत्र खलु भर्तुं शिष्यामि ।]

विदूषक —तुवरेहि दाव ण गुरुदक्खिणाए । [त्वरय तावदेना गुरुदक्षिणायै ।]

मालविका—दिट्ठिआ ण गव्विदासि । [दिष्ट्वा न गर्वितासि ।]

बकुलावलिङ्गा—उवदेसाणुरुवा चलणा लभिम्र अज दाव गव्विदा भविस्सं ।
(रागं विलोक्यात्मगतम्) हत, सिद्ध मे दुत्थ । (प्रकाशम्) सहि । एकस्स दे
चलणस्स अवसिदो राअणिक्खेवो । केवल मुहमारुदो लभइदव्वो । अहवा पवाद
एदं ठाण । [उपदेशानुरूपौ चरणौ लब्ध्वाद्य तावद्गविता भविष्यामि । हन्त, सिद्धं
मे दूत्यम् । सखि । एकस्य ते चरणस्यावसितो रागनिक्षेप । केवल मुखमाहतो
लम्भयितव्य । अथवा प्रवातमेतत्स्थानम् ।]

राजा—सखे । पश्य ।

आर्द्रालिङ्गकमस्याश्रयण मुखमारुतेन शोषयितुम् ।

प्रतिपन्न प्रथमतर सप्रति सेवावकाशो मे ॥ १३ ॥

Vakulāvalikā —In this I am a pupil of the King

Vidūshaka —Hasten now to get the teacher's complimentary present

Mālavikā —I am glad to see that you are not conceited

Vakulāvalikā —Having obtained feet worthy of dis-
playing my skill upon, I shall become conceited now (*To
herself*) I have accomplished my commission¹ (*Looking at the
colour, aloud*) My friend, I have finished painting one of your
feet It is only necessary to breathe on it² Besides, this
place is windy

King —My friend, observe, observe

Now there has arrived an admirable opportunity for me
to do her a service by fanning with the breath of my mouth
her foot, the dye on which is wet (13)

1 Bollensen and Tarānātha read *siddho me dappo*, my pride is now complete

2 Literally, to apply the wind of the mouth

विदूषक — कुदो दे अणुसओ ? एद भवदा चिरक्मेण अणुभविदव्व ।
[कुतस्तेऽनुशय ? एतावद्भवता चिरक्मेणानुभवितव्यम् ।]

वकुलावलिका — सहि । अरुणसतपत्तं विअ सोहदि दे चलणो सव्वहा
भत्तुणो अकपरिवट्टिणो होहि । [सखि । अरुणसतपत्रमिव शोभते ते चरण . ।
सर्वथा भर्तुरङ्कपरिवर्तिनी भव ।]

(इरावती निपुणिकामवेक्षते)

राजा — ममेयमाशी ।

मालविका — हला । मा अवअणीअ मतेहि । [सखि । मा अवचनीय
मन्त्रयम्ब ।]

वकुलावलिका — मतइदव्वं एव्व मतिद मए । [मन्त्रयितव्यमेव मन्त्रित मया]

मालविका — पिआ खु अह तव । [प्रिया खल्वह तव ।]

वकुलावलिका — ए केवल मह । [न केवल मम ।]

मालविका — कस्स वा अणुस्स ? [कस्य वाऽन्यस्य ।]

Vidūṣaka — Why do you regret that you cannot avail
yourself of it ? You will soon be able to enjoy this privilege
for a long time

Vakulāvalikā — Your foot shews like a red lotus May
you certainly repose upon the bosom of the King

Irāvati looks Nipunikā in the face

King — I say Amen to this prayer

Mālavikā — Ah ! you are talking nonsense ¹

Vakulāvalikā — I said exactly what it is my business
to say ²

Mālavikā — Surely you love me, do you not ?

Vakulāvalikā — I am not the only person who loves you

Mālavikā — Who else then loves me ?

1 Bollensen reads *mā avināṃ mantehi*, do not say what is unbecoming

2 i e, as having been commissioned by the King

बकुलावलिका—गुरोसु अहिणिवेसिणो भत्तुणो वि । [गुरोव्वमिनिवेशिनो भर्तुरपि ।]

मालविका—अलीअ मतेसि । एद एव्व मयि णत्थि । [अनीक मन्त्रयसे । एतदेव मयि नास्ति ।]

बकुलावलिका—सच्च तुयि णत्थि । भत्तुणो किसेसु सुंदरपाण्डुरेसु दीसइ अगेसु । [सत्य त्वयि नास्ति । भर्तुं कुरोषु सुन्दरपाण्डुरेषु दृश्यतेऽङ्गेषु ।]

निपुणिका—पढम भणिदं विअ हदासाए उत्तर । [प्रथम भणितमिव हताशया उत्तरम् ।]

बकुलावलिका—अणुराओ अणुराएण परिकिखदव्वो त्ति सुअणवअणं पमाणीकरेहि । [अनुरागोऽनुरागेण परोक्षितव्य इति सुजनवचन प्रमाणीकुरु ।]

मालविका - किं अत्तणो छदेण मतेसि ? [किमात्मनश्छन्देन मन्त्रयसि ?]

Vakulāvalikā —Why, the, King also who always has an eye for good qualities

Mālavikā —You are saying what is false These good qualities are not in me¹

Vakulāvalikā —Are they really not in you ? They are seen in the emaciated and slightly pale limbs of the King

Nipunkā —The wench gives her answer as if she had got it all up beforehand

Vakulāvalikā —Regulate your conduct according to the maxim of the good, that love must be tested² by love

Mālavikā —What are you chattering there at your own sweet will ?

1 See the critical note in Shankar Pandit's edition

2 Kāṭayavema reads, in his *chhāyā*, *piatyeshitanyo*, to be received

बकुलावलिका—एहि एहि, भत्तुणो खु एदाइ पएअमिदुलाई अक्खराई वत्ततरिदाइ । [नहि नहि भत्तुं, खल्वेतानि प्रणयमृदुलान्यक्षराणि वक्खन्त-
रितानि ।]

मालविका—हला । देवि चित्तिअ ए मे हिअअ विस्ससदि । [सखि । देवी चिन्तयित्वा न मे हृदयं विश्वसिति ।]

बकुलावलिका—मुद्धे । भमरसबाधो त्ति वसतावदारसव्वसस्सं कि ए चूद-
प्पसवो ओदसिदव्वो ? [मुग्गे । भमरसपातो भविष्यतीति वसन्तावतारसर्वस्व
किं न चूतप्रसवोऽवतसितव्यः ?]

मालविका—तुम दाव दुज्जादे गच्छतस्य सहाया होहि । [त्वं तावद्दुजति
गच्छत सहाया भव ।]

बकुलावलिका—विमदसुरही बज्जलावलिका खु अह । [विमदंसुरभि-
बकुलावलिका खल्वहम् ।]

Vakulāvalikā—No indeed, these are but the words of the King, full of affection, reproduced by me

Mālavikā—Ah ! thinking of the Queen, my heart feels no confidence

Vakulāvalikā—Foolish girl ! Do you suppose a mango-shoot is not to be plucked to ornament the ear, containing as it does in itself the whole essence of the manifestation of spring, just because it is beset with bees ?

Mālavikā—Well, do you help me to the utmost in this trouble ¹

Vakulāvalikā—I am a garland of Vakula flowers which becomes more fragrant by crushing ²

1 Shankar Pandit points out that *dujjāe* is used by Mālavikā in this sense. But Vākulāvalikā takes it as a playful term of abuse, and answers accordingly

2 She means that the more she is abused, the more helpful she will be. She is punning on her own name, which means a garland of Vakula flowers. But the pun may turn only on the word *vimarda* which means both crushing and distress (Shankar Pandit)

राजा—साधु, बकुलावलिके । साधु
 भावज्ञानानन्तर प्रस्तुतेन
 प्रत्याख्यानं दत्तयुक्तोत्तरेण ।
 वाक्येनेयं स्थापिता स्वे निदेशे
 स्थाने प्राणा कामिनां दूत्यधीना ॥१४॥

इरावती—हृजे । पेक्ख कारिद एव्व बउलावलिकाए एदस्सि पद मालवि-
 आए । [हृजे । पश्य कारितमेव बकुलावलिकयैतस्मिन्पदं मालविकाया ।]

निपुणिका—भट्टिणि ! अहिआरस्स उइदो उवदेसो । [भट्टिनि । अचिका-
 रस्योचित उपदेश ।]

इरावती—ठाणे खु संकिदं मे हिअअ गहीदत्था अणतरं चितइस्सं । [स्थाने
 खलु शङ्कित मे हृदयम् । गृहीतार्थाऽनन्तर चिन्तयिष्यामि ।]

King — *Bravo ! Vakulāvalikā, Bravo !*

By artfully putting forth her errand, as soon as she knew the state of Mālavikā's mind, and by giving the proper answer on her friend's repelling her, she has got Mālavikā into her power, ¹ it is quite right that the lives of lovers have been made dependent upon female go-betweens (14)

Irāvatī — Observe, my girl Vakulāvalikā has induced Mālavikā to take the step ²

Nipunkā — Queen ! Suggestion produces desire even in one free from passion

Irāvatī — Not without reason indeed was my heart apprehensive When I have got at the facts, I will proceed to think what I am to do

1 Or she has induced Mālavikā to consent to the purport of her (Vakulāvalikā's) commission

2 i.e., to enter upon the enterprise of trying to become the King's bride

बकुलावलिका—एसो दुदीओ वि दे णिव्वुत्परिकम्मा चरणो । जाव
दुवे वि मणेउर करेमि । (इति नाट्येन त्तुपुरयुगलमाप्नुच्य) हला । उट्टेहि,
असोअविआसइत्तअ देवीए णिओअ अणुचिट्ठ । [एष द्वितीयोऽपि ते निवृत्तपरि-
कर्मा चरण । यावद्दावपि सन्नपुरौ करोमि । हला । उत्तिष्ठ, अशोकविकास-
यितुक देव्या नियोगमनुतिष्ठ ।]

(उभे उत्तिष्ठत.)

इरावती—सुदो देवीए णिओओ । होदु दाणि । [श्रुतो देव्या नियोग ।
भवत्विदानीम् ।]

बकुलावलिका—एसो उवारुडराओ उअओअअखमो पुरदो दे वट्टइ । [एष
उवारुडराग उपभोगक्षम पुरतस्ते वर्तते ।]

मालविका—(सहर्षम्) किं भट्टा ? [किं भर्ता ?]

बकुलावलिका—(सस्मितम्) ए दाव भट्टा । एसो असोअसाहावलबी
पल्लवगुच्छओ । ओदमेहि ए । [न तावद्भर्ता । एषोऽशोकशाखावलम्बी पल्लव-
गुच्छ । अवतसयैनम् ।]

Vakulāvalikā—Here is your second fool with its de-
coration completed Now I will put the anklets on both
(She pretends to put on the two anklets) Come now rise up
Perform the duty imposed on you by the Queen of causing
the Aśoka to blossom

Irāvati—We have now heard that it is the Queen's
order Well, let it pass for the present

Vakulāvalikā—Here stands in front of you, flushed,¹
ready for enjoyment,—

Mālavikā (delighted)—What ? the King ?

Vakulāvalikā (smiling)—No ! not the King, but this
cluster of buds hanging on a bough of the Aśoka, make an
ear-ornament of it

1 *Upodharāgo*, as applied to the King, means 'whose love has
matured' As applied to the Aśoka tree it means 'the redness of whose
leaves has increased' (S P P)

(मालविका विषादं नाटयति)

विदूषक —अवि सुद भवदा ? [अपि श्रुत भवता ?]

राजा—सखे । परस्मिमेतावता कामिनाम्,

अनातुरोत्कण्ठितयो. प्रसिद्ध्यता

समागमेनापि रतिर्न मा प्रति ।

परस्परप्राप्तिनिराशयोर्वैर

शरीरनाशोऽपि समानुरागयो ॥१५॥

(मालविका रचितपल्लवावतसा पादमशोकाय प्रहिणोति)

राजा—वयस्य ।

आदाय कर्णकिसलयमस्मादियमत्र चरणमर्पयति ।

उभयो सदृशविनिमयादात्मान वञ्चित मन्ये ॥१६॥

वकुलावलिका—हला । एत्थि दे दोसो । एण्णुणो अश्र असोओ जइ कुसुमोब्भेदमन्धरो भवे जो दे चलणसत्कार लंभिअ । [सखि । नास्ति ते दोष । निगुणोऽयमशोको यदि कुसुमोद्भेदमन्धरो भवेत्, यस्ते चरणसत्कार लब्ध्वा ।]

(*Mālavikā expresses dejection*)*Vidūshaka* —Did your Highness hear ?

King —So much as this is enough for lovers I do not approve of the union, even if successfully brought about, of two lovers, one of whom is ardent, and the other heart-whole, it is better that an equally enamoured pair should even pine away hopeless of mutual happiness (15) .

Mālavikā, having made an ear-ornament of Aśoka-buds, in a playful manner puts forth her foot to strike the tree

King —Observe, my friend

Having taken from the Aśoka-tree a shoot for her ear she presents to it her foot, since the two have exchanged similar¹ gifts, I consider myself defrauded of my rights (16)

Vakulavalikā — Well, you are not in fault, this Aśoka must be worthless² if it should be slow in putting forth flowers, now that it has been blessed by such a foot

1 Both *Mālavikā's* foot and the shoot of the Aśoka being red.

2 i.e., barren (S P P)

राजा—

अनेन तनुमध्यया मुखरनूपुराविणा
नवाम्बुरुह क्रोमलेन चरणेन सभावित ।
अशोक । यदि सद्य एव मुकुलैर्न संपत्स्यसे
वृथा वहसि दोहद ललितकामिसाधारणम् ॥१७॥

सखे । वचनानुसरणपूर्वकं प्रवेष्टुमिच्छामि ।

विदूषक —एहि, एण परिहासइस्सं । [एहि, एणा परिहासयिष्यामि ।]

(उभौ प्रवेशं कुस्त)

निपुणिक्का—भट्टिणि भट्टिणि । भट्टा एत्थ पविसदि । [भट्टिनि भट्टिनि ।
भर्तात्र प्रविशति ।]

इरावती—एद मम पढम चित्तिद हिमएण । [एतन्मम प्रथमं चित्तित
हृदयेन ।

King —Oh Aśoka ! if after having been honoured by
the slender-waisted one with this foot of hers, soft as a
young lotus, loud-tinkling with noisy anklets, you are not
immediately endowed with flowers, in vain do you nurse a
desire shared by sportive¹ lovers (17)

Friend, I wish to present myself, taking a favourable
opportunity of joining in the conversation

Vidūshaka —Come along ! I will make fun of her

Both enter

Nipumkā —Queen ! here is the King appearing on the
scene

Irāvati —This is exactly what my heart anticipated at
the outset

1 Or it may mean, as Shankar Pandit says, "a desire common
with persons fond of the graceful actions of young women, viz, the desire
to be kicked by them."

विदूषक —(उपेत्य) होदि । जु तं गाम अत्तहोदो पिअवअस्सो अअं
असोओ ए वामपादेण ताडिदु । [भवति । युक्त नाम अत्रभवत् प्रियवयस्योऽयम-
शोको ननु वामपादेन ताडयितुम् ।

उभे—(ससभ्रमम्) अम्हो, भट्टा । [अहो, भर्ता ।]

विदूषक —बउलावल्लिए । गहीदत्थाए तुए अत्तहोदी ईरिसं अविण्णं करती
कीस ए णिवारिदा ? [वकुलावल्लिके । गृहीतार्थया त्वयात्रभवतीदृशमविनय
कुर्वन्ती कस्मान्न निवारिता ?]

(मालविका भय रूपयति)

निपुणिका—भट्टिणि । पेक्ख कि पउत्त अज्जगोदमेण । [भट्टिनि । पश्य कि
प्रवृत्तमार्थगौतमेन ।]

इरावती - कहं खु बम्हबधु अण्णहा जीविस्सदि ?] कथं खलु ब्रह्मबन्धुरन्यथा
जीविष्यति ?]

Vidūṣaka (advancing) —My lady, it is not at all proper
conduct on your part to strike with your left foot an Aśoka-
tree which is the dear friend of the King

Both (in a state of trepidation) —Ah ! here is the King

Vidūṣaka —Vakulāvalīkā ! Why did not you, as you
knew the state of the case, restrain the lady from commit-
ting¹ such an impropriety ?

Mālavikā shows fear

Nipunkā —Queen, see what the noble Gautama has
undertaken

Irāvati —How else could a low Brāhman like him make
a livelihood ?

1 Or literally when attempting to commit.

वकुलावलिका—अज्ज । एसा देवोए णिप्रोअं अणुचिट्ठदि । एदस्सि अदिक्कमे परवदी इअ । पसीददु भट्टा । (इत्यात्मना सहैना प्रणिपातयति) [आर्य । एषा देव्या नियोगमनुतिष्ठति । एतस्मिन्नतिक्रमे परवतीयम् । प्रसीदतु भर्ता ।]

राजा—यद्येवमनपरादासि । उत्तिष्ठ भद्रे । (हस्तेन गृहीत्वैनामुत्थापयति)

विदूषक — जुज्जइ, देवी एत्थ माणइदव्वा । [युज्यते, देव्यत्र मानयितव्या ।]

राजा—(विहस्य)

किसलयमृदां विलासिनि कठिने निहितस्य पादपस्कन्वे ।

चरणस्य न ते बाधा सप्रति वामोरु । वामस्य ॥ १८ ॥

(मालविका लज्जा नाटयति)

इरावती—अहो एवणोदकप्पहिअओ अज्जउत्तो । [अहो, नवनीतकल्प-हृदय आर्यपुत्र ।]

Vakulāvalika—Sii ! this lady is executing an order of the Queen's In this transgression she is only the instrument of another Let the King be appeased (*She makes Mālavikā prostrate herself, and falls prostrate at the same time*)

King—If this is the case, you are not guilty My good girl, rise up (*He takes her by the hand and raises her up*)

Vidūshaka—Quite right In this matter you ought to show respect for the Queen

King—Oh ! charming one, I hope you do not now feel any pain in your left foot soft as a young shoot, which you placed on the hard trunk of the tree ? What say you, beautiful girl ?

(*Mālavikā looks ashamed*)

Irāvati (*spitefully*)—Ah ! my husband has a heart as soft as fresh butter

मालविका — वञ्चलावलि ! एहि, अणुद्विद अनणो णिओअ देवोण णिदेहम्ह ।
[वकुलावलिके । एहि, अनुष्ठितमात्मनो नियोग देव्यै निवेदयाव ।]

वकुलावलिका — विएणावेहि भट्टार विसजेहि ति । [विज्ञापय भर्तार
विमर्जयेति ।]

राजा — भद्रे । यास्यसि मम तावदुत्पन्नावसरमर्थित्व श्रूयताम् ।

वकुलावलिका — अवहिदा सुणाहि । आणवेदु भट्टा । [अवहिता शृणु ।
आज्ञापयतु भर्ता ।]

राजा —

धृतिपुष्पमयमपि जनो बध्नाति न तादृश चिरात्प्रभृति ।
स्पर्शामृतेन पूरय दोहदमस्याप्यनन्यरुचे ॥१६॥

इरावती — (सहसोपसृत्य) पूरेहि पूरेहि । असोओ कुसुम ए दसेदि ।

Malavikā — Come *Vakulāvalikā*, let us inform the Queen that we have performed her command

Vakulāvalikā — Then ask the King to give you leave to depart

King — My good girl, you may go But hear first my supplication, which has now an opportunity of making itself known

Vakulāvalikā — Listen attentively ! Let the King be pleased to speak

King — This person for a long time has not been able to put forth such a blossom of happiness,¹ with the nectar of your touch, satisfy also the longing of this man devoted to you alone 19

Irāvati (suddenly approaching) — Satisfy it, satisfy it ;

1 As he will put forth after having been (like the tree) kicked by *Malavikā*

अग्र उण पुष्पदि एव्व । [पूरय पूरय । अशोक कुसुम न दर्शयति । अग्रं पुन पुष्पत्येव ।

(मर्वे इरावती दृष्ट्वा सभ्रान्ता ।)

राजा—(अपवार्य) वयस्य । का प्रतिपत्तिरत्र ?

विदूषक — किं अरण्य ? जघावलं एव्व । [किमन्यत् ? जङ्घावलमेव]

इरावती—बउलावलि । तुए साहु तुए उवक्कत दाणि सफलब्भत्थण करेहि अज्जउत्त । [वकुलावलिके । त्वया साधूपक्रान्तम् । इदानीं सफलाभ्यर्थनं कुर्वार्यपुत्रम् ।]

उभे—पसीददु भट्टिणी । का अम्हे भत्तुणो पणअपरिग्रहस्स ? [प्रसीदतु भट्टिनी । के आवा भर्तुं प्रणयपरिग्रहस्य ?] (इति निष्क्रान्ते)

इरावती—अविस्ससणीआ पुरिसा । अत्तणो वचणावअण पमाणीकरिअ अविस्सत्ताए वाहजणगोदगहीदचित्ताए विअ हरिणीए एद ए विण्णाद मए ।
no doubt the Aśoka shows flowers, but this tree does not only display flowers, it bears fruit also ¹

(All are confused on beholding Irāvati)

King (aside)—My friend, what resource is there now ?

Vidūshaka —What other than taking to our heels ?

Irāvati —Vakulāvalikā ! you have begun well Mālavi-
kā ! grant the request of my husband

Both the girls —Let the Queen have compassion on us
Who are we that we should attract the affection of the
King ?

[Exeunt Vakulāvalikā and Mālavi-
kā]

Irāvati —Oh the faithlessness of men ! I indeed relying
upon your deceitful speech²—unsuspicious like the deer

1 Bollensen reads, *asoo kusumam na damsedi, aam khu una uttamhido evva* The Aśoka shows no flowers, and this King is a barren tree, or, more literally, a straight stem without flowers

2 Tārānātha and Bollensen give the prakrit equivalent of *adhik-
shiptāyāh priyagāhinyāh hṛdayasalyam kritam*, you thrust a dagger into the
heart of your despised dear wife

[अविश्वसनीया पुरुषाः । आत्मनो वञ्चनावचनं प्रमाणीकृत्याक्षिप्तया व्याधजन-
गीनगृहीतचित्तयैव हरिरयैतन्न विज्ञात मया ।]

विद्रूपक — (जनान्तिकम्) भो । पडिजाएहि किंपि उत्तरं । कम्मगगहीदेण
वि कुभीलएण सधिच्छेदे सिक्खिओम्मि त्ति वत्तव्व होदि । [भो । प्रतियोजय
किमप्युत्तरम् । कर्मगृहीतेनापि कुम्भीलवेन सधिच्छेदे शिक्षितोऽस्मीति वक्तव्य
भवति ।]

राजा—सुन्दरि । न मे भालविकया कश्चिदर्थः । मया त्वं चिरयसीति यथा-
कथञ्चिदात्मा विनोदितः ।

इरावती—विस्सणीओसि । ए मए विएणाद इरिस विणोदवुत्त अजउत्तेण
उवलद्ध त्ति । अएणहा दुक्खभाइणीए एव्व ए करीमदि । [विश्वसनीयोऽसि । न

that is attracted by the whistle of the hunter—did not
anticipate this

Vidūshaka (uside) —Make some defence at once Being
a burglar caught in the act you ought to say that you
came here as a student of the art of digging a mine ¹

King —Beautiful one ! I had no object with Mālavikā
Because you delayed, I amused myself as well as I could

Irāvati —You are to be depended on, are you not ? I
did not know that my husband had obtained such an

1 I translate the text of Shankar Pandit's second edition, and
follow his interpretation. He shows at length in his note, that honourable
Princes were expected to know, but not practise, dishonourable, arts
Bolleasen reads the Prakrit equivalent of *utkhātāmūle 'pi grāhītena kumbhīlena
sandhi-chchedah śikṣitavyah itī vaktavyam*, a thief who is caught in a hole
which he has dug in a wall must say I wanted to learn the art of digging
through wall. Tārānātha reads *udakāntamūle vīpathike vimathitena kumbhīlena
sandhi-chchedah śikṣitavyah, i e*, a thief overtaken near water where there
is no passenger must practise digging holes such as house breakers make
Perhaps he means that the King ought to allege as an excuse that he was
keeping his hand in by flirting with Mālavikā until Irāvati came.

मया विज्ञातमीदृशं विनोदश्रुतान्तमार्यपुत्रेणोपलब्धं इति । अन्यथा दुःखभागिन्यैव न क्रियते ।]

विदूषक — मा दाव अतभवदो दक्खिएणस्स उअरोह करेहि । समावदिट्ठेण देवीए परिचारिइत्थिआजणेन सकहावि जयि वारीअदि, एत्थ तुम एव्व पमाण । [मा तावदन्नभवतो दाक्षिण्यस्योपरोधं कुरु । समीपदृष्टेन देव्य परिचारिन्नीजनेन सकथापि यदि वार्यनं, अत्र त्वमेव प्रमाणम् ।]

इरावती—ए सकहा एगाम होदु । किति अत्ताणु आआसइस्स ? (इति रुषा प्रस्थिता) [ननु सकथा नाम भवतु । किमित्यात्मानमायासयिष्यामि ?]

राजा—(अनुसरन्) प्रसीदतु भवती ।

(इरावती रशनासवारितचरणा ब्रजत्येव)

राजा—सुन्दरि । न शोभते प्रणयिनि जने निरपेक्षता ।

agreeable means of passing the time Otherwise I, unhappy that I am, would never have done this ¹

Vidūshaka —Do not rebel by your speeches the courtesy of the King If mere conversation with the attendants of our royal mistress when met by chance is to be considered a crime—why, of course, you know best, and we must acquiesce

Irāvati —Well, conversation let it be called How long am I to torture myself about nothing ? (*She goes off in a passion*)

King (*following her*) Forgive me

Irāvati keeps on walking away though her feet are entangled by her girdle

King —Beautiful one, neglect of your devoted admirer is not becoming

1 If we insert *dukkhhataram*, the passage will mean, I should not have caused this interruption

इरावती—सठ । अविस्ससणीअहिअसि । [शठ । अविस्ससनीय-
हृदयोऽसि ।]

राजा—

शठ इति मयि तावदस्तु ते
परिचयवत्यवधीरणा प्रिये ।
चरणपतितया न चण्डि । तां
विसृजसि मेखलयापि याचिता ॥२०॥

इरावती—इअ पि हृदासा तुम एव्व अणुसरदि । (इति रशनामादाय राजान
ताडयितुमिच्छति) [इयमपि हताशा त्वामेवानुसरति ।]

राजा— वयस्य । इयमिरावती -

वाष्पासारा हेममञ्जरीगुणेन
श्रोणीविम्बादप्युपेक्षाच्युतेन ।
चण्डी चण्ड हन्तुमभ्युद्यता मा
विद्युद्दाम्ना मेघराजीव विन्ध्यम् ॥२१॥

Irāvati —Traitor, your heart is not to be relied on

King —With the word ‘traitor,’ oh dear one, let your scorn of me, who am so familiar with you, come to an end, you do not dismiss your anger even though entreated by your girdle lying prostrate at your feet ¹ 20

Irāvati — Even this cursed girdle sides with you (*She takes up the girdle and endeavours to strike the King with it*)

King —This lady in a passion, raining tears, prepares to strike me, terrible criminal that I am, with the cord of her golden girdle fallen unexpectedly² from her *bamba*-like hips, as a row of thunder-clouds to strike the Vindhya mountain with a streak of lightning 21

1 Shankar Pandit observes that the pun here is obvious. The girdle is compared to a suppliant

2 Bollensen has *mayupkshāchyutena*, which he interprets, fallen out of contempt for me, out of anger against me

इरावती—किं मं एव भूयो वि अवरद्धं करोसि ? [किं मासेव भूयोऽप्यपराद्धा करोषि ?]

राजा—(सरशन हस्तमवलम्बयति)

अपराधिनि मयि दण्डं संहसि किमुद्यतं कुटिलकेशि ।

वर्धयसि विलसितं त्वं दासजनायाद्य कुप्यसि च ॥२२॥

नूनमिदमनुज्ञातम् । (इति पादयो पतति ।)

इरावती—णं खु इमे मालविआचलणा, जम् दे हरिसदोहल पूरयिस्सति ।
(इति निष्क्रान्ता सह चेष्टया) [न खिल्वमौ मालविकाचरणौ, यौ ते हर्षदोहद पूरयिष्यत ।]

विदूषक—उट्टेहि, अकिदप्पसादोऽसि । [उत्तिष्ठ, अकृतप्रसादोऽसि ।]

राजा—(उदयायेरावतीमपश्यन्) तत्कथं गतेव प्रिया ?

Irāvati—Why do you drive me into transgression again¹
(raising her hand with the girdle in it)

King—Why do you withdraw the scourge lifted against me the malefactor, oh curly haired one ! You increase your fascinations, and still you are angry with your slave here 22

(To himself) Surely at this time I am permitted to prostrate myself (falls at her feet)

Irāvati—These indeed are not the feet of Mālavikā, that will gratify your longing for a caress² (She departs with her attendant,)

Vidūshaka—Come ! rise up, rise up, you have found favour³

King (rising up and not seeing *Irāvati*)—What ? is the dear one really gone ?

1 *Avadhīrītām*, Tārānātha's reading, means—do you insult me again?

2 A playful kick such as was given to the Aśoka

3 Tārānātha reads *Akṛitaprasādos*—you have not found favour

विद्रूपक — वग्रस्स । दिट्ठिमा इमस्स अविणग्रस्स अप्पसरणा गदा एसा ।
ता वग्र सिग्घं अवक्कमाम । जाव अगारमो रासिं विअ अणुवक्क परिगमण
करेदि । [वयस्य । दिष्ट्वा अनेनाविनयेनाप्रमत्ता गतेषा । तद्वय शीघ्रमपक्रमाम ।
यावदङ्गारको राशिमिवानुवक्र प्रतिगमन न करोति ।]

राजा अहो मदनस्य वैषम्यम् ।

मन्ये प्रियाहृतमनास्तस्या प्रणिपातलङ्घन सेवाम् ।

एवं हि प्रणयवती सा शक्यमुपेक्षितु कुपिता ॥२३॥

(इति निष्क्रान्त' सह वयस्येन)

इति तृतीयोऽङ्क ।

Vidūṣhaka — I am glad to say she has gone without
forgiving this impropriety Therefore let us flee rapidly
before she returns like Mars retrogressing to his mansion in
the zodiac ¹

King — Oh the inconsistency of love ! Now that my
mind is taken captive by my beloved, I consider Liāvatī's
rejection of my humble supplication a veritable service,
for, as she is angry, I may neglect her, though she is so
attached to me ²

[*Both walk round and exeunt*

Here ends the Third Act

1 In which case he exercises a malignant influence

Mars retrograde is called Puella by Chaucer

2 Here Tārānātha inserts "therefore come along, let us go and
appease the angry Queen" The queen" of course is Dhārīnī In the
second line of the preceding *distich* he inserts *na hi*—I cannot neglect her &c

चतुर्थोऽङ्कः

(ततः प्रविशति पर्युत्सुको राजा प्रतिहारी च)

राजा—(आत्मगतम्)

तामाश्रित्य श्रुतिपथगतामाशया बद्धमूल

सप्राप्ताया नयनविषय रूढरागप्रवाल ।

हस्तस्पर्शैर्मुकुलित इव व्यक्तरोमोद्गमत्वात्

कुर्यात्कान्त मनसिजतरुर्मा रसज्ञ फलस्य ॥१॥

(प्रकाशम्) सखे गौतम ।

प्रतीहारी—जेदु जेदु भट्टा । असणिहिदो गोदमो । [जयतु जयतु भर्ता ।
असनिहिनो गौतम ।]

ACT IV

*Enter the King in a state of anxiety and a Female
door-keeper*

King —(To himself) May the tree of love which took root by my interest¹ in Mālavikā when her name reached my ear, which, when she came within range of my eyes, put forth the shoot of passion, which at the touch of her hand may be said to have blossomed as my hair² stood manifestly erect from delight—may that tree, I say, cause me, the weary one,³ to taste the flavour of its fruit 1

(Aloud) Friend Gautama !

Female door-keeper —Victory to you Highness ! Gautama is not in attendance

1 Hope if we read *āśayā*

2 This means the small hairs of the skin (as Weber remarks) which, with the inhabitants of India, stand erect from delight as well as from fear

3 Tārānātha reads *kāntarī*, lover

राजा—(आत्मगतम्) आ , मालविकावृत्तान्तज्ञानाय मया प्रेषित ।

विदूषक —(प्रविश्य) वड्डु भव [वर्धता भवान् ।]

राजा—जयसेने । जानीहि तावत्क देवी धारिणी सहजचरणत्वाद्भिन्नोद्यत इति ।

प्रतीहारी—ज देवो ग्राणवेदि । । यदेव आज्ञापयति ।] (इति निष्क्रान्ता)

राजा—गौतम । को वृत्तान्तस्तत्रभवत्यास्ते सख्या ?

विदूषक —जो बिडालगृहीदाए परहुदिआए । [यो बिडालगृहीताया पर-भृतिकाया ।]

राजा—(सविषादम्) कथमिव ?

विदूषक —सा खु तवस्सिणी तए पिगलच्छिए सारभडभूघरण गुहाए विअ णिक्खिता । [सा खलु तपस्विनी तया पिङ्गलाक्ष्या सारभाण्डभूगृहे गुहायामिव निक्षिप्ता ।]

King (to hims lf) —Of course I remember I sent him to find out what has become of Mālavikā

Vidūshaka (entering) --Victory to the King !

King —Jayasenā ! Find out where the Queen Dhārīnī is, or how she is being solaced in the present painful state of her foot

Female door keeper —As the King commands

[*Exit female door keep r*

King —Friend, what is the state of the lady, your friend ?

Vidūshaka —Pretty much that of a cuckoo in the claws of the cat

King (despondently) —What do you mean ?

Vidūshaka —Indeed the wretched girl has been thrown into the subterranean store-house as if into the mouth of death, by order of that fiery eyed one ¹

1 The enraged Queen is compared to a cat with reddish brown eyes.

राजा—ननु मत्संपर्कमुपलभ्य ?

विदूषक — अहं इ । [अथ किम् ।]

राजा — क एव विमुखोऽस्माकम् — येन चरडीकृता देवी ?

विदूषक — सुणादु भव, परिव्राजिआए मे कहिद । हिओ किल तत्तहोदी इरावदी रुअरुतचलण देव सुह पुच्छिदु आग्रद । [शृणोनु भवान् । परिव्राजि कया मे कथितम् । ह्य किल तत्रभवतीरावती रुजान्नान्तचरणा देवी सुख प्रष्टुमागता ।]

राजा—ततस्तत ?

King —No doubt, because she heard of her meeting with me

Vidūshaka —Of course

King —Gautama ! who was such an enemy of mine as to make the Queen angry ?

Vidūshaka —Listen, Sir ! The *Parivrājikā* tells me, as a fact that yesterday the Lady Irāvati went to ask after the health of the Queen, whose foot is disabled with pain Thereupon she was asked by the Queen “Why have I not seen you the beloved one lately ?” She answered, “this is either an affront or an empty form, since you ask the question knowing all the time, that the title of ‘the beloved one’ belongs to your maid-servant”¹

King —(what this ?) Alas ! this statement makes the Queen suspect Mālavikā even without distinct mention of her

1 I have followed Shankar Pandit in this translation Tārānātha reads the Prakrit equivalent of *kim āmano' pyanalankṛito hṛdayajano vallabha iti ? tatastayotiāmyaniyā manritam kuto vopachārah yatparijane sankṛāntam vallabhāttam jñāyati* This seems to mean, is a beloved person unadorned dear even to herself (then why are you not properly adorned) ? Then she being distressed said—Why should such a person adorn herself when she must learn that the affection which ought to be hers has been diverted on to a slave ?”

विदूषक —तदो सा देवीए पुच्छिदा—किं गु ओलोइदो वल्लहजणो ति ।
ताए उर्त्त—मदो वो उवमारो ज परिजणे सकत वल्लहतणं गु ज्ञाणीअग्निदि ।
[तत सा देव्या पृष्टा—किं न्ववलोकितो वल्लभजन इति । तयोक्तम्—मन्दो व
उपचार यत्परिजने सक्रान्त वल्लभदेव न ज्ञायते ।]

राजा—अहो, निर्भेदाहतेऽपि मालविकायामयमुपन्यास शङ्कयति ।

विदूषकः—तदो ताए अणुबधिज्जमाणाए सा भवदो अविण्णं अतरेण
परगदस्था किदा देवी । [तत्तुस्तयानुबध्यमानया सा भवतोऽविनयमन्तरेण परिगतायां
कृता देवी ।]

राजा—अहो, दीर्घरोषता तत्रभवत्या । अत पर कथय ।

विदूषक — किं अवर ? मालविक्का बउलावलिक्का अ पादालवास णिगल-
पदीओ अदिट्ठसुज्जपाद णागकरणआओ विअ अणुहोति । [किमपरम् ? मालविका
बकुलावलिका च पातालवास निगडपद्यावट्टसूर्यपाद नागकन्यके इवानुभवत ।]

राजा—कष्ट कष्टम्—

मधुरस्वरा परभृता भ्रमरी च विबुद्धचूतसङ्गिन्यौ ।

कोटरमकालवृष्ट्या प्रबलपुरोवातया गमिते ॥२॥

Vidūshaka —Then she being pressed informed the Queen
with regard to your misdemeanour

King —Ah ! The unforgiving character of the lady !
Tell me what happened next

Vidūshaka —What happened next ! Why Mālavikā
and Vakulāvalikā, with fetters on them, are enjoying a
residence in the infernal regions where a ray of the sun is
never seen, like two snake-maidens ¹

King —Alas !

The sweet-voiced cuckoo and the bee, the companions of
the unfolded mango bud, have been driven into the trunk by
unseasonable rain, accompanied by a strong east-wind (2)

Friend, can there be an opening here for any stratagem ?

¹ The maidens of the Nāga race are according to Shankar Pandit,
distinguished for their beauty

अप्यत्र कस्यचिदुपक्रमस्य गतिः ?

विदूषक — कह भविस्सदि ? ज सारभाडघरव्यापारिदा माहविआ देविए सदिदा—मह अगुलीअमुद्धिअ अदेक्खिअ ण मोतव्वा तुए हदासा मालविआ बच्चला-बलिआ अति । [कय भविष्यति ? यत्सारभाएडगृहव्यापारिता माधविका देव्या सन्दिष्टा—ममागुलीयकमुद्रिकामदृष्ट्वा न मोक्तव्या त्वया हताशा मालविका बकुलावलिा चेति ।]

राजा—(नि श्वस्य, सपरामर्शम्) सखे । किमत्र कर्तव्यम् ?

विदूषक —(विचिन्त्य) अत्थि एत्थ उवाओ । [असत्यत्रोपाय ।]

राजा—क इव ?

विदूषक —(सहृक्षेपम्) को वि अदिदो सुणिस्सदि । कएणे दे कहेमि । (इत्युपरिलिख्य कर्णे) एव विअ । [बोड्यहृष्ट श्रोष्यति । कर्णे ते कथयामि । एवमिव ।] (इत्यावेदयति)

राजा—(सहर्षम्) सुष्ठु प्रयुज्यता न्निदये ।

Vidūshaka —How can there be ? For Mādhavikā, who presides over the store house, received this order from the Queen, "you are not to let out that baggage of a Mālavikā, until you see the seal of my ring" ¹

King (*sighing*) —Friend ! What remedy can we adopt in this matter

Vidūshaka (*reflecting*) —There is an expedient even here

King —Of what kind ?

Vidūshaka (*looking round*) —Some one may be listening to our conversation unseen So I will whisper it in your ear (*embracing him, and whispering in his ear*) This is what I intend

King —Happily conceived ! let it be put in execution, and may it be successful

1 It is clear that the head Queen exercised in some departments an amount of authority that would have delighted the soul of Mr J S Mill

प्रतीहारी—देव । पवादसम्राणे देवी एषसएणा रत्तचदएणधारिणा परिअएण-
हृथगदेण चलेण भगवदोए कडाहि विणोदिन्जमाणा चिट्ठदि । [देव । प्रवान-
शयने देवी निषएणा रक्तचन्दनवारिणा परिजनहस्तगतेन चरणेन भगवत्या
कथाभिर्विनोद्यमाना तिष्ठति ।

राजा—तेन ह्यमत्प्रदेशयोग्योऽयमवसर ।

विदूषक —ता गच्छदु भव । अहं वि देवि पेक्खिदु अरितपाणी भविस्स ।
[तद्गच्छतु भवान् । अहमपि देवी द्रष्टुमरिकपाणिभविष्यामि]

राजा—जययेनायान्तावदस्मद्रहस्य विदितं कुरु ।

विदूषक —तह । (इति कर्णे) एवम विअ होदि । [तथा एवमिव
भवति ।] (इत्यावेद्य निष्क्रान्त)

राजा—जयसेने ! प्रवातशयनमार्गमादेशय ।

Female doo-keeper (entering) —King ! The Queen is reclining upon a couch exposed to a free current of air, with her foot covered with red sandal-wood¹ and held in the hands of her maids, being amused with stories by the Parivrājikā

King —This is an appropriate occasion for me to visit her

Vidūshaka —Then go, sir In the meanwhile I will provide myself with some present that I may not approach the Queen empty handed

King —Before you go, inform Jayasenā of our plan

Vidūshaka (whispers in her ear) —This it is, my good lady

King —Jayasenā ! Show me the way to the couch where the Queen is reclining in the open air

1 Bollensen and Tārānātha have the Prākṛit equivalent of *rakta-chandanavārinnā*, which Bollensen interprets out of red sandal-wood.

प्रतीहारी—इदो इदो देवो । [इत इतो देव ।]

(तत प्रविशति शयनस्था देवी परिव्राजिका उभयतश्च परिवार ।)

देवी—अग्रवदि । रमणिज्ज कहावत्थु । तदो तदो ? [भगवति । रमणीय कथावत्थु । ततस्तत्त ?]

परिव्राजिका—(सहस्रिक्षेपम्) देवि । अत परं पुन कथयिष्यामि । अत्र-
भवान्विदिशेश्वर. सप्राप्त ।

देवी—अग्रहो, भट्टा । [अग्रहो, भर्ता ।] (इत्युत्थातुमिच्छति)

राजा—अलमलमुपचारयन्त्रणया ।

अनुचितनूपुरविरह नार्हसि तपनीयपीठिकालम्बि ।

चरण रुजा परीतं कलभापिणि । मा च पीडयितुम् ॥३॥

धारिणी—जेदु जेदु अज्जउत्तो । [जयतु जयत्वायंपुत्र ।]

परिव्राजिका—विजयता देव. ।

Female Keeper —This way, this way your majesty.

Then are discovered the Queen reclining upon a couch, and the Parivrāṅikā with the attendants in order of precedence

Queen —Revered Madam ! The plot of the story is exceedingly interesting What happened next ?

Parivrāṅikā (with a meaning look) —From this point I will resume it afterwards. His Majesty the King has arrived .

Queen —Ah ! my husband ! (*She endeavours to stand up*)

King —Stop ! Stop ! Do not distress yourself to show respect to me You ought not, oh soft-voiced one, to give pain to your foot unused to the absence of anklets,¹ which is resting on the golden footstool,—and to me at the same time (3)

Queen —Victory to my husband

Parivrāṅikā —Victory to the King !

1 The foot is, as Shankar Pandit says, so uncomfortable that the Queen has laid aside her anklets which are scarcely ever taken off

राजा—(परित्राजिका प्रणम्योपविश्य) देवि । अपि सद्वा वेदना ? ।

धारिणी—अज अत्थि मे विसेसो । [अद्यास्ति मे विशेष. ।]

(तत प्रविशति यज्ञोपवीतबद्धाङ्गुष्ठ सभ्रातो विदूषक)

विदूषक —परित्ताग्रदु परित्ताग्रदु भव । सप्पेण दट्ठोम्मि । [परित्रायता परित्रायता भवान् । सप्पेण दट्ठोऽस्मि ।]

(सर्वे विषयणा)

राजा—कष्ट कष्टम्, क् नवान्परिभ्रान्त ?

विदूषक —देवि देविस्स त्ति आआरपुप्फग्गहणकारणादो पमदवणं गदोम्मि ।
[देवी द्रक्ष्यामीत्याचारपुष्पग्रहणकारणात्प्रमदवन गतोऽस्मि ।]

देवी—हृद्धी हृद्धी, अह एव्व वग्गहणस्स जीविदसमग्गणिमित जादम्मि ।
[हा विक् हा विक्, अहमेव ब्राह्मणस्य जीवितसशयनिमित्तं जातास्मि ।]

King (inclining reverently to the Parivāṇikā and sitting down) —Queen ! Is the pain now endurable ?

Queen —Thank you, there is some improvement now

*Enter the Vidūshaka in a state of alarm, with his finger
tied up with his sacrificial cord*

Vidūshaka —Alas ! Alas ! I have been bitten by a snake

All of them are horrified

King —Alas ! Where have you been wandering ?

Vidūshaka —I went to the pleasure grove to gather the customary¹ bouquet, because I was about to visit the Queen—save me ! save me !

Queen —Alas ! Alas ! I have become the cause of a Brāhman's life being in jeopardy

1 Shankar Pandit says, required by the custom of the good *Achāra* = *śiṣṭachāra* " I think the English word "customary" expresses this idea. It was proper to take flowers with one when approaching a god or great personage

विदूषक — तर्हि असौ मत्थवप्रकालणादो पसारितो दक्षिणहस्तो । तदो कोटरगिर्गदये सप्परुवेण कालेण दट्ठोमिह । ए एदाइ दुवे दसणपदाइ । [तस्मिन् अशोकस्तत्रककारणात्प्रसारितो दक्षिणहस्त । तत कोटरनिर्गतेन सर्परूपेण कालेन दट्ठोऽस्मि । नन्वेते द्वे दशनपदे ।] (इति दश दर्शयति)

परिव्राजिना — नेन हि दशच्छेद पूर्वकमेति श्रूयन्ते । स तावदस्य क्रियताम् ।

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम् ।

एतानि दष्टमात्राणामायुष्या प्रतिपत्तय ॥४॥

राजा — सप्रति विषवैद्यानां कर्म । जयसेने । क्षिप्रमानीयतां ध्रुवसिद्धि ।

प्रतीहारी — ज देवो आणवेदि । [यद्देव आज्ञापयति ।] (इति निष्क्रान्ता)

विदूषक — ग्रहो, पावेण मिच्चुणा गहीदोमिह । [ग्रहो, पापेन मृत्युना गृहीतोऽस्मि ।]

Vidūṣhaka — Then, as I stretched out my hand to pluck a cluster of Aśoka-flowers, Death in the form of a snake came out of the trunk and bit me on the finger. Here, indeed, are the two marks of the teeth (*He shows them the bite*)

Parivrājikā — The best remedy for that is said to be excision of the bitten part, let that remedy be adopted in this case

The excision of the bite, or its cauterization, or the letting of blood from the wound,¹ these are the prescribed expedients for saving the lives of men who are bitten by snakes, but they must be employed immediately (4)

King — Now it is time for the poison-doctors to do their work Jayasenā, let Dhīruvasiddhi be quickly brought

Door-keeper — As the king commands

[*Exit Door-keeper*]

Vidūṣhaka — Alas ! I am seized by cruel death

1 Tārānātha reads *kṣatayāraktamkṣhanam*, which he explains as the complete draining of blood of the wounded part.

राजा—मा कातरो भू । अविषोऽपि कदाचिद्दृशो भवेत् ।

विदूषक —कह ए भाइस्स ? सिमसिमाअति मे अंगाइ । [कथं न भेष्यामि । सिमसिमायन्ति मेऽङ्गानि] (इति विषवेगं रुन्धति)

देवी—हा, दसिदं अमुहं यिआरेण । अवलबव वम्हण [हा, दर्शितमशुभ विकारेण अवलम्बध्वं ब्राह्मणम् ।]

(परिजनं ससभ्रममवलम्बते)

विदूषक —(राजानं विलोक्य) भो ! भवदो बालतृणादो वि पिअव-
अस्सोम्हि । त विआरिअ अणुत्ताए मे जणणीए जोगक्खेम वहेहि । [भो ! भवतो
बाल्यादपि प्रियवयस्योऽस्मि । तद्विचार्यपुत्राया मे जनन्या योगक्षेम वह ।]

राजा—मा भैषीगौतम । स्थिरो भव । अचिरात्वा वैद्यश्चिकित्सिष्यति ।

King —Do not be alarmed A bite may sometimes
be free from venom

Vidūshaka —How can I help fearing ? My limbs are
convulsed

He pretends that the poison is beginning to take effect

(*Queen advancing*) —Alas ! Alas ! A most calamitous
snake-bite !¹ Support him ! Support him !

(*The attendants support him in a state of great trepidation*)

Vidūshaka (looking towards the *King*) —Ah !² I have
been your dear companion from childhood take that into
consideration³ and undertake the maintenance and protection
of my sonless mother

King —Do not be afraid The doctor will cure you
in a moment Be calm

1 *Kāṭayavama* explains *viārena* as *vishārena* *Tārānātha* takes it to mean *vikārena* So does *Bollensen* and thinks *damśidam* stands for *darśanam*. He translates "An aggravation of the symptoms shows itself He is getting worse"

2 *Bollensen* and *Tārānātha* read *aviārena* The former explains it as *avicharena* without delay, the latter as *avikāreṇa*, without neglect, even, if I die

(प्रविश्य)

जयसेना—देव । आणाविदो ध्रुवसिद्धी विण्णावेदि—इह एव्व आणीअदु सो गोदमो त्ति । [देव । आज्ञापितो ध्रुवसिद्धिर्विज्ञायति—इहैवानीयता स गौतम इति ।]

राजा—तेन हि वर्षवरपरिगृहीतमेन तत्रभवत. सकाश प्रापय ।

जयसेना—तहा । [तथा ।]

विदूषक —(देवी विलोक्य) भोदि । जीवेअं वा ण वा ? जं मए अत्तभवत सेवमाणेण ते अवरद्ध त मरिसेहि । [भवति । जीवेय वा न वा ? य-मयाअत्र-भवन्त सेवमानेन तेअपराद्ध तन्मुष्यस्व ।]

देवी—दीहाऊ होहि । [दीर्घायुर्भव ।]

(निष्क्रान्तो विदूषक. प्रतीहारी च)

राजा—प्रकृतिभीरुस्तपस्वी, ध्रुवसिद्धिमपि यथार्थनामान सिद्धिमन्त न मन्यते ।

(Enter Door-keeper)

Door-keeper (Jaisena) —King ! Dhruvasiddhi desires that Gautama be brought to him

King —Then cause him to be carried by the Chamberlain into the presence of the doctor

Door-keeper (Jaisena) —Very well

Vidūshaka (looking towards the Queen) —Lady ! Whether I live or die, pardon all the faults that I may have committed against thee to oblige the King

Queen —May you live to a good old age

[Exeunt Vidūshaka and Door-keeper]

King —'The poor fellow is naturally timid Besides, I believe that Dhruvasiddhi¹ will be successful in curing him, since he is rightly named the "infallible doctor"

1 The word Dhruvasiddhi, means, "one whose success is certain."

जयसेना—जेदु जेदु भट्टा । ध्रुवसिद्धी विरणावेदि उदकुम्भविहाणेण सप्प-
मुद्दिअ किपि कप्पइदव्व । त अरणेसीअदु त्ति । [जयतु जयतु भर्ता । ध्रुव-
सिद्धिर्विज्ञापयति—उदकुम्भविधानेन सर्पमुद्रित किमपि कल्पयितव्यम् । तदन्विष्य-
तामिति ।]

धारिणी—इदं सप्पमुद्दिअ अगुलीअश्च । पच्छा मम हत्थे देहि ए । [इदं
सर्पमुद्रितमङ्गुलीयकम् । पश्चान्मम हस्ते देह्येतत् ।] (इत्यङ्गुलीयकं ददाति)

(प्रतीहारी गृहीत्वा स्थिता)

राजा—जयसेने । कर्मसिद्धावाशु प्रतिपत्तिमानय ।

(Enter Door-keeper)

Door-keeper—Victory to the King ! Dhruvasiddhi asserts that something with the image of a snake on it must be endowed with the power of counteracting poison by means of the ceremony called Uda-kumbhavādhāna¹ So he orders that something with the image of a snake on it be brought

Queen—Here is a ring with a snake on the stone Afterwards give it back into my hand (*with these words she gives it to the door-keeper*)

King—Jayasēnā ! When the business is done, bring the healing talisman² back quickly

1 I think Shankar Pandit, though he adopts Kāṭyavarma's reading in his second edition, really prefers that given in his first edition *udakumbhavādhāne saṃpamuddam kampaṃ anevāduṭṭi*, let something having the image of a snake on it be obtained for the purpose of performing the Uda-kumbhavādhāna, that is to say, the enchanting of water, placed in jar, by means of *mantras* and other ceremonies. The enchanted water would then be sprinkled on the bite

2. I have taken *pratipatti* to mean instrument Tārānātha takes it to mean—to the proper place, i. e., into the Queen's possession I borrow the phrase, "the business is done" from Sankar Pandit. It has, of course, a double meaning

प्रतीहारी—जं देवो आणवेदि । [यदेव आज्ञापयति ।]

(इति निष्क्रान्ता)

परिव्राजिका— यथा मे हृदयमाचष्टे तथा निविषो गौतम ।

राजा—भूयादेवम् ।

(प्रविश्य)

जयसेना—जेदु देवो भट्टा । णिवुत्तविसवेगो गोदमो मुहुत्तेण पकिदित्यो सवुत्तो । [जयतु देवो भर्ता । निवृत्तविसवेगो गौतमो मुहूर्तेन प्रकृतिस्थ संवुत्त ।]

वारिणी—दिट्ठिमा वअण्णीआदो मुत्तम्हि । [विष्टया वचनीयान्मुक्तास्मि ।]

प्रतीहारी—एसो उण अमच्चो वाहत्यो विण्णवेदि - राअकज्जं बहु मत्तिदव्वं, दसणेण अणुगगह इच्छामि त्ति । [एष पुनरमात्यो वाहतको विज्ञापयति—राजकार्यं बहु मन्त्रियतयम्, तद्दर्शनेनानुग्रहमिच्छामोति ।]

धारिणी—गच्छदु अजउत्तो कजसिद्धीए । [गच्छत्वार्यपुत्र कार्यसिद्धये ।]

Door-keeper —As the King commands

[*Exit Door keeper*]

Parivrājikā —My heart tells me, Gautama is free from the effects of poison

King —So be it

Door keeper (entering) Victory to 'the King The violence of the poison has ceased, and Gautama has in a moment become as well again as ever

Queen —It is a great blessing that I am clear of blame¹

Door-keeper —But this Minister Vāhatva sends the following message There are many of the King's affairs which I should like to talk over with him Therefore I beg to be favoured with an interview

Queen —Go, my husband, and may you be successful in your affairs²

1. : e, of the guilt of having been indirectly the cause of the death of a Brāhman

2 The audience, of course, understand that the affairs are really love affairs

राजा—देवि । आतपाक्रान्तोऽयमुद्देश । शीतक्रिया चास्या रुज प्रशस्ता ।
तदन्यत्र नीयता शयनीयम् ।

देवी—बालिआम्नो । अजउत्तवअण अणुचिट्ठह । [बालिका । आयंपुत्र-
वचनमनुतिष्ठत ।]

परिजन —तह । [तथा ।]

(निष्क्रान्ता देवी परिव्राजिता परिजनश्च)

राजा—जयसेने । शूढेन पथा मा प्रमदवनं प्रापय ।

जयसेना—इदो इदो देवो । [इत इतो देव ।]

राजा—जयसेने । समाप्तकृत्यो ननु गौतम ।

जयसेना—अह इं । [अथ किम्]

राजा—

इष्टाधिगमनिमित्तं प्रयोगमेकान्तसाध्यमपि मत्वा ।

संदिग्धमेव सिध्यै कातरमाशङ्कते हृदयम् ॥१॥

King —Queen, this place is exposed to the sun, and cold treatment is recommended as best for this complaint, therefore let your couch be removed to another spot

Queen —Come, my girls, carry out the King's orders

Attendants —Very well

[*Exeunt Queen, the Parivrājika and attendants*]

King —Jayasenā, lead me to the pleasure-grounds by a secret path

Jayasenā —Let the King come this way

King —Jayasenā, has Gautama accomplished his purpose ?

Jayasenā —Certainly

King —Though I all along thought the device wonderfully well adopted for effecting our object, my heart was doubtful about the result, and timidly apprehensive (5)

A pleasure house, probably so called from some points of water being attached to it (S P P)

विदूषक — वडढढु भव । सिद्धाई दे मगलकम्माइ । [वधंता भवान् । सिद्धानि ते मङ्गलकर्मणि ।]

राजा— जयसेने । त्वमपि स्वं नियोगमशून्यं कुरु ।

जयसेना—ज देवो आणवेदि । [यहैव आज्ञापयति ।] (इति निष्क्रान्ता)

राजा—गौतम । क्षुद्रा माधविका । न खलु किञ्चिद्विचारितमनया ।

विदूषक — देवीए अंगुलीअमुद्दिअं देखिअ कह विआरेदि ? । [देव्या अङ्गुलीयकमुद्रा दृष्ट्वा कथं विचारयति ?]

राजा— न खलु मुद्रामधिकृत्य ब्रवीमि । एतयोर्बद्धयो किनिमित्तो मोक्ष ? किं वा देव्या, परिजनमतिक्रम्य भवान्सदिष्ट इत्येवमनया प्रष्टव्यम् ।

Enter Vīdūshaka

Vīdūshaka — Victory to the King ! Your Majesty's auspicious affairs have turned out prosperously

King — Jayasenā, do you also return to your duties

Jayasenā — As the King commands

[*Exit Jayasenā*

King — My friend, Mādhavikā is a bit of a vixen Did she not hesitate at all ?

Vīdūshaka — How could any one possibly hesitate after seeing the Queen's signet ring ?

King — I do not speak with reference to the signet ring But she naturally ought to have asked what was the cause of the liberation of those two prisoners in that way, and why the Queen passed over all her own servants and commissioned you to take to message

विदूषक—एवं पुच्छिदोस्मि । पुणो मदस्स वि मे तस्सि पच्चप्पएणा मदी ।
[ननु पृष्ठेऽस्मि । पुनर्मन्दस्यापि मे तस्मिन्प्रत्युत्पन्ना मति ।

राजा—कथ्यताम् ।

विदूषक—भणिद मए—देवचित्तएहि विरणाविदो राम्मा । सोवसग्ग वो
एक्खत्ता, ता अवस्स सव्ववधमोवखो करीअदु त्ति । [भणितं मया—दैवचिन्तकैर्वि-
ज्ञापितो राजा । सोपसर्गं वो नक्षत्रम् । तदवश्यं सर्वबन्धनमोक्ष क्रियतामिति ।]

राजा—(सहर्षम्) ततस्ततः ?

विदूषक—त सुणिअ देवीए इरावदीचित्त रक्खतीए राम्मा किल मोएदि त्ति
अह सदिट्ठो त्ति । तदो जुज्जदि त्ति ताए एव्व सपादिदो अत्थो । [तच्छ्रुत्वा देव्या
इरावतीचित्तं रक्षत्या राजा किल मोचयतीत्यह सदिष्ट इति । ततो युज्यत इति
तथैव सपादितोऽर्थः ।]

राजा—(विदूषक परिष्वज्य) सखे । प्रियोऽहं खलु तव ।

न हि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।

कार्यसिद्धिपथ सूक्ष्म स्नेहेनाप्युपलभ्यते ॥६॥

Vidūshaka—Of course, I was asked these questions
But with my usual presence of mind

King—Tell

Vidūshaka—I answered —“The King has been told
by the astiologists that his “stai is threatened with mis-
fortune, and that therefore “he had better release all the
prisoners in his kingdom

King (delightfully)—Just proceed

Vidūshaka—“When the Queen Dhāṁṁ heard this,
she wishing to “spare Irāvati’s feeling ordered me to release
the “prisoners and give out that the King wanted them set
at “liberty” Thereupon Mādhavikā granted my request,
saying that all was, as it should be

King (embracing the Vidūshaka)—Friend, I see that you
love me

For not only by force of intellect does one see
how to forward the interests of one’s friends, the narrow
path which leads to the attainment of success is discovered
by affection also (6)

विदूषक — तुवरदु भवं । समुद्रघरए सहीसहिद मालविअ ठाविअ भवतं पच्चुग्गदोमिह । त्वरता भवान् । समुद्रगृहे सखीसहिता मालविका स्थापयित्वा भवन्त प्रत्युद्रतोऽस्मि ।]

राजा — अहमेना सभावयामि । गच्छाग्रत ।

विदूषकः — एदु भव । (परिक्रम्य) एवं समुद्रघर । [एतु भवान् । इदं समुद्रगृहम् ।]

राजा — (साशङ्कम्) वयस्य । एषा कुसुमावचयव्यग्रहस्ता सख्यास्ते परिचारिका चन्द्रिका सं निकृष्टमागच्छति । इतस्तावदावा भित्तिश्रृङ्गौ भवाव ।

विदूषक — अहो, कुंभोलएहि कामुएहि च परिहरणीया खु चदिआ । [अहो, कुम्भोलकै कामुकैश्च परिहरणीया खलु चन्द्रिका ।]

(उभे यथोक्तं कुरुत)

राजा — गौतम । कथं नु ते सखी मा प्रतिपालयति ? एहि, एना गवाक्षमाश्रित्य विलोकयामि ।

Vidūshaka — Let your Highness make haste I put Mālavikā with her friend in the lake summer-house and came immediately to meet you

King — I will go and welcome her there Go on in front

Vidūshaka — Come, Sir, here is the lake summerhouse

King (anxiously) — Here comes Chandrikā, the maid of your friend¹ Iṇāvati, with her hands engaged in gathering flowers Let us slip this way a minute and hide behind the wall

Vidūshaka — Thieves and lovers must avoid the moonlight² (Both do as the King said)

King — Gautama ! Do you suppose your friend is awaiting me ? Come, let us go to this window, and look in

1 All the King's wives and beloved objects are thus called with reference to the Vidūshaka

2 As being "contraria furtis" Chandrikā, the name of the maid means "moonlight" The pun is sufficiently obvious

विदूषक —तह । [तथा ।]

(उभौ विलोकयन्तौ तिष्ठत)

(तत प्रविशति मालविका वकुलावलिका च)

वकुलावलिका—सहि । पणम भट्टार । [सखि । प्रणम भर्तारम् ।]

मालविका—णमो दे । [नमस्ते ।]

राजा—शङ्के मे प्रतिकृति निर्दिशति ।

मालविका—(सहर्षं द्वारमवलोक्य) हला । म विप्लभेसि । [सखि !

मा विप्रलम्भयसि ।]

राजा—सखे । हर्षविषादाभ्यामत्रभवत्या प्रीतोऽस्मि ।

सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य ।

वदनेन सुवदनायास्ते समवस्थे क्षणादूढे ॥५॥

वकुलावलिका—ए एसो चित्तगदो भट्टा [नन्वेष चित्रगतो भर्ता ।]

उभे—(प्रणिपत्य) जेदु भट्टा । [जयतु भर्ता ।]

Vidūshaka—All right

(Both stand looking on)

Then are discovered *Mālavikā* and *Vakulāvalikā*

Vakulāvalikā—Come now, prostrate yourself before the king¹

Mālavikā (joyfully) —I salute your majesty

King —I guess *Vakulāvalikā* is showing her my picture

Mālavikā (Looking at the door, with a melancholy expression)

Alas! you are deceiving me

King —My friend, I am delighted with the lady's joy and despondency both For the lovely-faced one's face presented in a moment the two appearance of the lotus, that which it wears when the sun is rising, and that which it assumes when he is setting (7)

Vakulāvalikā —Surely here is the King in a picture

Both (prostrating themselves before the picture) —Victory, victory to the King¹

1 A picture of him was hung up in the summer house Tārānatha puts into the mouth of *Mālāvikā* *namaste yāḥ pūrvataḥ prishataścha drishyate*, honour to thee who art ever in my thoughts

मालविका—हला । तदा सभमदिट्ठे भट्टिणो रूवे जहा ए वित्तिरहम्मि, तहा अज्जवि मए भाविदो अवित्तिरहदंसणो भट्टा । [सखि । तदा संभ्रमदृष्टे भतुं रूपे यथा न वितुष्णस्मि, तथाद्यापि मया भावितोऽवितुष्णदर्शनो भर्ता ।]

विदूषक.—सुद भवदा ? तत्तहोदी चित्ते जहा दिट्ठो तहा दिट्ठो भव त्ति मतेदि । मुहा दाणिं मज्झसा विअ रअणभडअ जोव्वरागव्व वहेसि । [श्रुत भवता ? तत्रभवती चित्रे यथा दृष्टस्तथा दृष्टो भवानिति मन्त्रयति । मुषेदानी मञ्जूषेव रत्न-भाण्डं यौवनगवं वहसि ।]

राजा—सखे । कुतूहलवानपि निसर्गशालीन स्त्रीजन । पश्य—

कार्त्तरेण निर्बर्णयितु च रूप-

मिच्छन्ति तत्पूर्वसमागमानाम् ।

न च प्रियेष्वायतलोचनानां

समप्रवृत्तीनि विलोचनानि ॥८॥

Mālavikā —Ha ! Before, when I was standing face to face with the King himself, I was not as completely satisfied with beholding his beauty as I am now I have now looked on him attentively in the picture ¹

Vadūshaka —Did you hear ? The lady says that you look much better in the picture than you did when she saw you in bodily presence ² To no purpose do you wear the pride of youth as a casket encloses a gem

King —My friend, women, though full of curiosity, are naturally bashful Observe ,

Though they desire to study completely the features of men they have an interview with for the first time, still the almond-eyed ones do not allow their gaze to fall full upon the beloved objects (8)

1 Bollensen reads the Prākṛit equivalent of *stasmin samhrame sthātā bhartū rūpa darśanena na ta'hā uttishnamī yathādyā mayā bhavito uttishna darśano rājā* The King has had a more satisfactory look at myself than I have had at his picture owing to my excitement

2. Bollensen reads *atrabhavatī wayā yathā dṛishṭā tathā na dṛishṭa bhavān* You had a much better look at her than she has had at you.

मालविका—हला ! का एसा पासपरिउत्तमुहेण भट्टिणा सिणिद्धाए विट्ठीए रिउझाई अदि ? [सखि । कैषा पार्श्वपरिवृत्तमुखेन भर्त्रा मे स्निग्धया दृष्ट्वा निध्यायते ?]

बकुलावलिका—एणं इअ पासगदा इरावदी । [नन्विय पार्श्वंगतेरावती ।]

मालविका—सहि ! अदक्खिणो विअ भट्टा मे पडिभादि, जो सव्वं देवीजरं उज्झिअ एकाए मुहे बद्धलक्खो । [सखि । अदक्खिण इव भर्ता मे प्रतिभाति, य सव्वं देवीजनमुज्झित्वैकस्या मुखे बद्धलक्ष्य ।]

बकुलावलिका—(आत्मगतम्) चित्तगदं भट्टारं परमत्थदो सर्काप्पअ वसूअदि । होदु, क्रीडिस्स दाव पदाए । (प्रकाशम्) हला ! भट्टिणो वल्लहा एसा । [चित्रगत भर्तारं परमार्थतः सकल्प्यासूयति । भवतु, क्रीडिष्यामि तावदैतया । सखि ! भर्तुर्वल्लभैषा ।]

मालविका—तदो किं दाणिं अत्ताए आआसइस्स ? [ततः किमिदानीमानमानमायासयिष्यामि ?] (इति सासूय परावर्तते)

Mālavikā —Who is this with face slightly averted, that the King is looking at with an affectionate glance ?

Vakulāvalikā —Surely, this is Liāvati at his side

Mālavikā —Friend, he seems to me rather rude to neglect all the Queens, and rivet his gaze on her face alone

Vakulāvalikā (to herself) —So she treats the King's picture as if it were the original, and exhibits jealousy towards it Good ! I will have some fun out of her (Aloud) She is the King's favourite wife

Mālavikā —Then why do I give myself any trouble now ? (She turns away pettishly)

राजा-- सखे ! पश्य--

भ्रूभङ्गभिन्नतिलकं स्फुरिताधरोष्ठं
सासूयमाननमित् परिवर्तयन्त्या ।
कान्तापराधकुपितेष्वनया विनेतु
संदर्शितेव ललिताभिनयस्य शिक्षा ॥६॥

विदूषकः—अगुरुअसज्जो दाणि होहि । [अनुनयसज्ज इदानी भव ।]

मालविका—अज्जगोदमो वि एत्थ एव संवेददि एं । [आर्यगौतमोऽप्यत्रैव ससेवत एनम् ।] (पुन स्थानान्तराभिमुखो भवितुमिच्छति ।)

बकुलवल्लिका—(मालविका रुद्ध्वा) एण खु कुविदा दाणि तुमं । [न खलु कुपितेदानी त्वम् ।]

मालविका—जइ चिरं कुविद एव्व म मएणेसि, एसो पच्चाणीअदि कोवो ।
[यदि चिरं कुपितामेव मा मन्यसे, एष प्रत्यानीयते कोप ।]

King—Look, my friend *Mālavikā* As she turned away angrily from this quarter her face, the frontal mark of which was channelled by her frowns, and the lower lip of which was quivering, she seemed to exhibit the coquettish expression which was taught her by her instructor as appropriate in fits of anger on account of the fault of a lover (9)

Vidūshaka —Be prepared now to propitiate her

Mālavikā —Here too is the noble Gautama, shewing her respect (She again shows a desire to look in another direction)

Vakulāvalikā (preventing *Mālavikā* from so doing)—
Surely you are not angry now

Mālavikā —If you think I am going to be angry for long, I hereby recall my anger

राजा—(उपेत्य)

कुप्यसि कुवलयनयने । चित्रापितचेष्टया किमेतन्मे ।

ननु तव साक्षादयमहमनन्यसाधारणो दास ॥१०॥

बकुलवल्लिका—जेदु जेदु भट्टा । [जयतु जयतु भर्ता ।]

मालविका—(आत्मगतम्) कहं चित्तगदो भट्टा मए असूइदो ? [कथं चित्र-
गतो भर्ता मयासूयित ?] (प्रकाशम्, सत्रीडवदनमञ्जलिं करोति)

(राजा मदनकातर्यं रूपयति)

विदूषक —किं भवं उदासीणो विभ्रं दीसइ ? [किं भवानुदासीन इव
दृश्यते ?]

राजा—अविश्वसनीयत्वात्सख्यास्तव ।

विदूषक —अतहोदीए अग्र कह तुहं अविस्सामो ? [अत्रभवत्यामयं कथं
तवाविश्वास ?]

राजा—भूयताम् —

पथि नयनयो स्थित्वा स्वप्ने तिरोभवति क्षणान्
सरति सहसा बाह्वोर्मध्यं गतापि सखी तव ।

King (entering) —Oh lotuseyed one, why art thou
angry with me on account of an action represented in a
picture ? Surely I am here in presence of thee, a slave
devoted to thee alone (10)

Vakulāvalikā —Victory to the King !

Mālavikā (to herself) —What ? did I show anger towards
the king's portrait ? (*With bashful face folds her hands in a
suppliant attitude*)

(*The King appears to be distracted with love*)

Vidūshaka —Why do you seem so apathetic ?

King —Because your friend is so untrustworthy

Vidūshaka —Do you distrust the lady so much ?

King —Listen ! She appears in a dream directly in

मनसिजरुजा क्षिष्टस्यैवं समागममायया

कथमिव सखे । विस्रब्धं स्यादिमां प्रति मे मन ? ॥११॥

बकुलावलिका—सहि । बहुसो खु भट्टा विष्णुलब्धो । दाणि दाव तुए अत्ता विस्मासणिजो करीअडु । [सखि । बहुश किल भर्ता विप्रलब्ध । तत्त्वयात्मा विश्वसनीय क्रियताम् ।]

मालविका—सहि । मह उण मदभगाए सिविणसमाअमो वि भट्टिणो दुल्लहो आसि । [सखि । मम पुनर्मन्दभागयाया स्वप्नसमागमोऽपि भर्तुर्दुर्लभ आसीत् ।]

बकुलावलिका—भट्टा कहेदु से उत्तर । [भर्ता कथयत्वस्या उत्तरम् ।]

राजा —

उत्तरेण किमात्मैव पञ्चबाणाग्निसाक्षिकम् ।

तव सख्यै मया दत्तो न सेव्यः सेविता रह ॥१२॥

बकुलावलिका—अणुगहीदम्ह ।* [अनुगृहीते स्व ।]

front of my eyes, and immediately vanishes, when she has come within the grasp of my arms, she suddenly darts forth again, though she is a weak woman,¹ how can my mind be made by the mere delusion of a union to repose any trust in her while I am thus afflicted with the pain of love ?² (11)

Vakulāvalikā—Friend, often has the King been deceived, so now show yourself a person to be trusted

Mālavikā—But, my friend, I, unlucky woman that I am, found union with the King hard to obtain even in a dream

Vakulāvalikā—King, give her an answer

King—What is the use of giving her an answer ? I have given myself to your friend in presence of the fire of love, I am not her master, but her servant in secret (12)

Vakulāvalikā—I am highly honoured by this favorable answer

1 *Ābatā* means "weak" and also "a woman" The pun, as Shankar Pandit observes, is apparent enough

2 Literally, the mind-born one.

विदूषक—(परिक्रम्य, ससन्नम्) बउलावल्लिए ! एसो बालासोअरुखस्स पल्लवाइं लघेदि हरिणो । एहि णिवारेम णं [बकुलावल्लिके । एष बालाशोक-
वृक्षस्य पल्लवानि लङ्घयति हरिण । एहि निवारयाव एनम् ।]

बकुलावल्लिका—तह । [तथा] (इति प्रस्थिता)

राजा—वयस्य । एवमेवास्मिन् रक्षण-अणोऽग्रहितेन त्वया भवितव्यम् ।

विदूषक.—एव वि गोदमो सदिसेअदि । [एवमपि गौतम सदिर्यते ।]

बकुलावल्लिका—(परिक्रम्य) अज गोदम । अहं अप्पन्नासे चिट्ठामि । तुम
दुवाररक्खओ होहि । [आर्यं गौतम । अहमप्रकाशे तिष्ठामि । त्वं द्वाररक्षको
भव ।]

विदूषक—जुजइ । [युज्यते ।]

(निष्क्रान्ता बकुलावल्लिका)

विदूषक—इम दाव फलिहक्खंभं अस्सिदो होमि (इति तथा कृत्वा) अहो,
सुहृप्परिसदा सिलाविसेसस्स । [इम तावत्स्फटिकस्तम्भमाश्रितो भवामि । अहो,
सुखस्संतांता शिलाविशेषस्य ।] (इति निद्रायते)

(मालविका ससाध्वसा तिष्ठति)

Vidūshaka (walking round with an air of agitation)—
Vakulāvalikā ! Here is a deer coming to browse upon the
shoots of the young *Aśoka*-tree, let us therefore drive it off

Vakulāvalikā—Very well (She starts off)

King—You must be on the lookout to guard us also

Vidūshaka—This also is a duty imposed on Gautama

Vakulāvalikā—Noble Gautama, I will remain in some
lurking-place, do you guard the door.

Vidūshaka—That is quite proper

[*Exit Vakulāvalikā*

In the meanwhile I will be down upon this crystal-
slab Oh ! how pleasant to the feel is this delicious stone
(He falls asleep)

Mālavikā looks bashful

राजा—

विसृज सुन्दरि ! सगमसाध्वसं
तव चिरात्प्रभृति प्रणयोन्मुखे ।
परिगृहाण गते सहकारतां
त्वमतिमुक्तताचरितं मयि ॥१३॥

मालविका—देवीए भएए अत्तणो वि पिअं काढुए पारेमि । [देव्या भयेनात्मनोऽपि प्रियं कर्तुं न पारयामि ।]

राजा—अयि । न भेतव्यम् ।

मालविका—(सोपालम्भम्) जो ण भाअदि सो मए भट्टिणीदसणे दिट्ठ-
धामत्थो भट्टा । [यो न विभेति स मया भट्टिनीदर्शने दृष्टसामर्थ्यो भर्ता ।]

राजा—

दाक्षिण्यं नाम बिम्बोष्टि ! नायकानां कुलव्रतम् ।
तन्मे दीर्घाक्षि ! ये प्राणास्ते त्वदाशानिबन्धना ॥१४॥

King —Dismiss your bashfulness, Oh beautiful one, with regard to me who have been so long devoted to thee, I have become like the mango-tree, do thou assume the part of the Atimukta creeper (13)

Mālavikā —Through fear of the Queen I cannot do what my heart approves

King —Oh ! there is no ground for fear

Mālavikā —The King, who is now so fearless, has been seen by me in much the same state as myself on beholding the Queen

King —Politeness indeed, Oh, Bimba-lipped one, is an invariable characteristic¹ of the descendants of Bimbaka, nevertheless such life as I possess, Oh almond-eyed one, is entirely dependent upon the hope of thy favour (14)

¹ *Kulavrata*, a family custom handed down from generation to generation, such as the celebration of a festival in honour of any deity on a particular day annually Bimbaka was the name of one of the forefathers of Agnimitra. (S P P)

तदनुगृह्यता चिरानुरक्तोऽयं जन । (इति सश्लेषमुपजनयति)

(मालविका नाट्येन परिहरति)

राजा — (आत्मगतम्) रमणीयं खलु नवागनाता मदनविषयव्यापार ।

तथा हि इयम्—

हस्तं कम्पयते रुणद्धि रशनाव्यापारलोलाङ्गुली

स्वौ हस्तौ नयति स्तनावरणनामालिङ्गयमाना बलात् ।

पातुं पद्मलनेत्रमुन्नमयत साचीकरोत्यानन

व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे ॥१५॥

(ततः प्रविशतीरावती निपुणिका च)

इरावती—हृज्जे णिउणिए । सच्चं तुमं परीगदत्था चदिआए । समुद्धरअलिदे सइदो एआई अज्जगोदमो दिट्ठो ति । [हृज्जे निपुणिके । सत्थं त्वं परिगतार्था चन्द्रिकया । समुद्रगृहान्निदे शयित्वा एकाकी आर्यगौतमो दृष्ट इति ।]

निपुणिका—अएणहा कहं भट्ठिणीए विएणावेमि ? [अन्यथा कथं भट्टिन्यै विज्ञापयामि ?]

* So favour me who am attached to you since long
(*gesticulates embracing her*)

(*Mālavika gesticulating avowing it*)

King—(To himself) How pleasant indeed are the actions of young ladies in the matter of love For —

While trembling she obstructs the hand the fingers of which are actives in the work of girdle, when embraced perforce, she makes her hands cover the breast, when raised to kiss, she turns away her face with eyes having beautiful eye lashes Even under pretext I feel the pleasures which one gets on actual fulfilment of one's desire (15)*

Enter Irāvati and Nipunkā

Irāvati—Nipunkā, my girl, did Chandrikā really tell you that she saw the noble Gautama alone on the terrace of the lake summer-house ?

Nipunkā—Otherwise I should not have dared to tell your Highness so.

* The portion under asterisks is our translation which was not given in the original translation,

इरावती—तेण हि तर्हि एव्व गच्छम्ह ससग्गादो मुत्त अज्जउत्तस्स विअ-
वअस्स पुच्छिदु अ । [तेन हि तत्रैव गच्छाम सशयान्मुक्तमार्यपुत्रस्य प्रियवयस्य
द्रष्टुं च ।]

निपुणिका—सावोसेसं विअ भट्टिणीए वअण । [सावशेषमिव भट्टिन्वा
वचनम् ।]

इरावती—अएणं च चित्तगदं अज्जउत्त पसादेदुं । [अन्यच्च चित्रगतमार्यपुत्र
प्रसादयितुम् ।]

निपुणिका—अह दाणि कहं णु भट्टा एव्वं अणुणोअदि ? [अथेदानी कथं नु
भतैवमनुनीयते ?]

इरावती—मुद्धे । जारिसो चित्तगदो ण तारिसो एव्व अरणसकंतहिअओ
अज्जउत्तो । केवल उवअारादिकम पमज्जिदु अअं आरम्भो । [मुग्घे ।
यादृशश्चित्रगतो ननु तादृश एवान्यसक्रान्तहृदय आर्यपुत्र । केवलमुपचारातिक्रम
प्रमार्जितुमयमारम्भ ।]

निपुणिका—इदो इदो भट्टिणी । [इत इतो भट्टिनी ।]

(उभे परिक्रामत)

(प्रविश्य)

Irāvati —Then let us go there in order to enquire after
the health of my husband's dear friend rescued from immi-
nent peril, and—

Nipunkā —Your Highness seems to have something
further to say

Irāvati —And also to apologize to the picture of the
King

Nipunkā —Why do you not endeavour to propitiate the
King himself ?

Irāvati —Silly girl, a husband whose heart is devoted to
another is no better than the picture of a husband My
present object is only to atone for my want of proper respect

Nipunkā —This way, your Highness

(*They walk round*)

Enter a female Servant

चेटी—जेदु जेदु भट्टिणी । भट्टिणि । देवी भणादि—ण मे मच्छरस्स एसो कालो । तेण खु बहुमाण वड्ढेदु वअस्साए सह णिअलबधणे किदा मालविआ । जइ अणुमणसि अज्जउत्तस्स पिअ कादु, तहा करेमि । ज तुह इच्छिअ त मे भगहि त्ति । [जयतु जयतु भट्टिनी । भट्टिनि । देवी भणति—न मे मत्सरस्यैष काल । तेन खलु बहुमानं वर्धयितु वयस्यया सह निगडबन्धने कृता मालविका । यद्यनुमन्यसे आर्यपुत्रस्य प्रिय कर्तुं, तथा करोमि । यत्तवेष्ट तन्मे भणोति ।]

इरावती—णाअरिए । विण्णावेहि देवी—का वअ भट्टिणी णिओजेदु ? परिअण-णिग्गहेण दसिदो मइ अणुग्गहो । कस्स वा पसादेण अअ जणो वड्ढदि त्ति । [नागरिके । विज्ञापय देवीम्—का वयं भट्टिनी नियोजयितुम् । परिजननिग्रहेण दर्शितो मय्यनुग्रह । कस्य वा प्रसादेनाय जनो वर्धत इति ।]

चेटी—तह । [तथा ।] (इति निष्क्रान्ता)

निपुणिका—(परिक्रम्यावलोक्य च) भट्टिणि । एसो दुवारहेसे समुद्धरस्स विपणिगदो विअ बलीवद्दो अज्जगोदमो आसीणो एव्व णिद्दाम्हादि । [भट्टिनि । एष द्वारोद्देशे समुद्रगृहस्य विपणिगत इव बलीवर्द आर्यगौतम आसीन एव निद्रायते ।]

Servant—Victory to your Highness !

The Queen¹ says —“This is not proper occasion for me to show jealousy, and it was only in order to increase the great respect in which you are held that I put Mālavikā in fetters together with her friend, if you give me leave I will intercede with the King on your behalf Let me know your wish ”

Irāvati —Nāgarikā, give the Queen this message from me Who am I that I should commission the Queen to execute my wishes ? She has shewn great condescension towards me in punishing her attendants What other person in the world honours me with favourable notice ?

Servant—I will do so

[*Exit*

Nipunkā (walking round and looking)—Your Highness, here is Gautama reclining in perfect confidence on the threshold of the lake summer-house, and sleeping like an ox in the market²

1 That is, the head Queen, Dhārīṇī

2 The bull here referred to is a *vasu* or *pol*, who is sacred being let loose as part of some funeral ceremonies, He lives on grain which

इरावती—अच्छाहिदं ण खु सावसेसो विसविआरो हवे । [अत्याहितम् ,
न खलु सावशेषो विषविकारो भवेत् ।]

निपुणिका—पसरणमुह्वरणो दीसइ । अवि अ ध्रुवसिद्धिणा चिइच्छिदो ।
ता से असकणिज्ज पाव । [प्रसन्नमुखवर्णो दृश्यते । अपि च ध्रुवसिद्धिना
चिकित्सित । तदस्याशङ्कनीय पापम् ।]

विदूषक.—(उत्स्वप्नायते) भोदि मालविण् । [भवति मालविके ।]

निपुणिका—सुद भट्टिणीए —कस्स एसो अत्तणिओअसंपादणे विस्ससणिज्जो
हदासो ? सव्वकाल इदो एव्व सोत्थिवाअणमोदएहि कुच्छि पूरिअ संपद मालविअ
उत्सिवाणावेदि । [युत भट्टिन्या—कस्यैष आत्मनियोगसंपादने विश्वसनीयो हताश. ?
सर्वकालमित एव स्वस्तिवाचनमोदकै कुक्षि पूरयित्वा साप्रत मालविका-
मुत्स्वप्नायते ।]

विदूषक.—इरावदि अदिक्कमतो होहि । [इरावतीमतिक्रामन्ती भव ।]

Irāvati —That is ominous It can hardly be the case,
I hope, that any bad effects of the poison still remain

Nipunkā —The expression of his face is tranquil
Moreover, he has been treated by Dhruvasiddhi Therefore
nothing evil need be suspected

Vidūshaka (beginning to talk in his sleep) —Lady Māla-
vikā—

Nipunkā —Did your Highness hear ? Whose son is
this wretch ? The rascal who has always filled his belly
with complimentary sweetmeats given by our faction, is now
talking in his sleep about Mālavikā

Vidūshaka (continues to talk in his sleep) —May you cut
out Irāvati !

all consider it good charity to supply to him, and he also helps himself
to the grain exposed for sale in shops He becomes very fat and
squats quietly near some shop, and dozes away without fear of being
disturbed, (S P P.)

निपुणिका—एद अच्चाहिद, इमं भुअगभीरुअ बम्हवधु इमिणा भुअग-
कुडिलेण दडकट्टेण खंभतरिदा भाअइस्स । [एतदत्याहितम्, इमं भुजगभीरुकं
ब्रह्मबन्धुमनेन भुजगकुटिलेन दण्डकाष्ठेन स्तम्भान्तरिता भीषयिष्यामि ।]

इरावती—अरुहदि एव्व किदग्घो उवद्दवत्तस । [अहंत्येव कृतघ्न उपद्रवस्य ।]

(निपुणिका विदूषकस्योपरि दण्डकाष्ठं पातयति ।)

विदूषक —(सहसा प्रवृध्य) अविहा अविहा, भो वयस्स । सण्णो मे उवरि
पडिदो । [अविधा अविधा, भो वयस्य । सर्पो म उपरि पतित ।]

राजा—(सहसोपसृत्य) सखे । न भेतव्यं न भेतव्यम् ।

मालविका—(अनुसृत्य) भट्टा । मा दाव सहसा रिक्कम । सण्णो त्ति
भणीअदि । [भर्तृ । मा तावत्सहसा निष्क्राम । सर्प इति भण्यते ।]

Nipunkā—This is outrageous I will hide behind
the pillar and frighten with this stick of mine, which is
crooked like a snake, this scoundrelly Brāhman, who is
so much afraid of serpents

Irāvati—Indeed, the treacherous rogue deserves some
misfortune¹

Nipunkā pitches her stick on to the body of the *Vidū-*
shaka

Vidūshaka (waking up suddenly)—Woe is me ! A snake
has fallen upon me

King (rushing up immediately)—Friend do not be
afraid, do not be afraid !

Mālavikā (following him)—Sir, do not rush out so
heedlessly, he says there is a snake there

1 Bollensen has *sappadamśanam*, to be bitten by a snake.

इरावती—हृदि हृदि, भट्टा इदो एव धावति । [हा धिक् हा धिक्, भर्ता इत एव धावति ।]

विदूषक —(सप्रहासम्) कह दडकट्ठ एद । अहं उण जाणे ज मए केदईकंटेहि दसं करिअ सप्पस्स उवरि अग्रसो किद, त मे फलिद त्ति [कथ दण्ड-काष्ठमेतत् । अह पुनर्जानि यन्मया केतकीकण्टकेदंश कृत्वा सर्पस्योपर्ययश कृतम्, तन्मे फलितमिति ।]

(प्रविश्य पटाक्षेपेण)

वकुलावलिका—मा दाव भट्टा पविसदु । इह कुडिलगई सप्पो विअ दीसदि । [मा तावद्भर्ता प्रविशतु । इह कुटिलगति सर्प इव दृश्यते ।]

इरावती—(स्तम्भान्तरिता राजान सहसोपेत्य) अवि णिविग्गमणोरहो दिवासकेदो मिहुणस्स ? [अपि निर्विघ्नमनोरथो दिवासकेतो मिथुनस्य ?]

Irāvati —Alas ! Alas ! Here is the King running out of the house

Vidūshaka (*laughing*) —What ! is this only a stick ? I think, however, that I have received the just reward of my presumption in imitating the bite of a serpent with *ketaki*-thorns

*Enter Vakulāvalikā hurriedly*¹

Vakulāvalikā —Do not advance, Oh King ! In this direction I believe I see a serpent—a serpent crooked in its going²

Irāvati (*advancing towards the King*) —Did you find your mid day meeting as delicious as you expected ?

1 Literally, tossing aside the stage curtain

2 *Tārānātha* observes that *Irāvati* is called a serpent on account of the crookedness of her mind

(सर्वे इरावती दृष्ट्वा संभ्रान्ताः ।)

राजा—प्रिये ! अपूर्वोऽयमुपचार ।

इरावती—बकुलावलिके । दिदृश्या दुष्साहस्रारविसम्रा संपुण्या दे पश्यणा ?
[बकुलावलिके । दिष्ट्वा दूत्यभिसारविषया संपूर्णा ते प्रतिज्ञा ।]

बकुलावलिका—पसीदतु भट्टिणी । किं मए किदत्ति देवो पुच्छिदव्वो ।
ददुंरा वाहरत्ति किं देवो पुह्वीए परिसिदुं विरमदि ? । [प्रसीदतु भट्टिनी ।
किं मया कृतमिति देव प्रष्टव्य । ददुंरा व्याहरन्तीति किं देव. पृथिव्या वर्षितुं
विरमति ?]

विदूषक —मा दाव, भोदीए दसणमत्तेण अत्तभव पण्णिवादलघण विसुमरिदो ।
तुम उण अज्जवि पसाद ण गेएहसि ? [मा तावत् । भवत्या दशनमात्रेणात्रभवान्
प्रणिगतलङ्घन विस्मृतः । त्व पुनरद्यापि प्रसाद न गृह्णासि ?]

(All are confused on beholding Irāvati)

King —Darling, this is an extraordinary form of salu-
tation

Irāvati —Allow me also to congratulate you, Vaku-
lāvalikā, on the way in which you have made good your
promise of acting as a go-between

Vakulāvalikā —Let your Highness have compassion on
us Does Indra forget¹ the earth because the frogs croak ?

Vidūshaka —Queen, do not go on in this way . Merely
on beholding you the King forgot your previous rejection
of his humble prostration, but you refuse to be reconciled
even now

1 Tīrānātha reads *smarati vismarati* "Is it the croaking of the
frogs that brings the rain ?" He explains it that the King's behaviour is
the result of his own passion, and has nothing to do with Vakulāvalikā's
suggestions . Shankar Pandit observes —"Vakulāvalikā means that
whatever she and her poor friend Mālavikā may have said about the King,
that talk would have no more effect upon the King's love to Irāvati than
the croaking of frogs has on the love of the cloud for the earth . Bollensen
and Kāṭayavema have *varshatūṃ vramati*, cease to him on the earth

इरावती—कुविदा दाणिं अहं किं करिस्स ? [कुपितेदानीमहं किं करिष्यामि ?]

राजा—एवमेतत्, अस्थाने कोप इत्यनुपपन्नं त्वयि । तथा हि

कदा सुखं वरतनु ! कारणाद्वृत्ते

तवागतं क्षणमपि कोपपात्रताम् ।

अपर्वणि ग्रहकलुषेन्दुमण्डला

विभावरी कथय कथं भविष्यति ॥१६॥

इरावती—अट्टारो त्ति सुट्ठु वाहरिदं अज्जउत्तेण । अण्णसंकेतेसु अम्हाणं भाअहेएसु जइ उणं कुप्पेअ, तदो ए अहं हस्सा भवेअं । [अस्थान इति सुष्ठु व्याहृतमायं पुत्रेण । अन्यसंक्रान्तेष्वस्माकं भागधेषु यदि पुनः कुप्येयम्, ततो नन्वहं हास्या भवेयम् ।]

राजा—त्वमन्यथा कल्पयसि । अहं पुनः सत्यमेव कोपस्थानं न पश्यामि ।
कुतः

Irāvati —What can I do now that I am angry ?

King —You see that “anger without cause” is a part that does not suit you. For, fair one, when did your face without reason pass even for a moment into the power of anger ? Tell me, how shall the night have the circle of the moon obscured by Rāhu, except at the appointed time ?¹

Irāvati —The phrase “without cause” was appropriately used by my husband. Now that my good fortune has passed to another, I should make myself ridiculous if I were ever to be angry again.

King —Your notion is a mistaken one. But I so far agree with you that I really see no ground for anger. For it was in obedience to the precept that on festival days attendants ought not to be imprisoned, even if they have

1 *Parvan* the full and change of the moon, and the eighth and fourteenth of each half month (Monier Williams). Rāhu is supposed to produce eclipses by temporarily swallowing the sun and moon.

नार्हति कृनापराधोऽप्युत्सवदिवसेषु परिजनो बन्धम् ।

इति मोचिते मयैते प्रणिपतितु मामुपगते च ॥१७॥

इरावती—णिउणिए । गच्छ । देवी विरणावेहि । दिट्ठो भवदीए पक्खवादो ए अज त्ति । [निपुणिके । गच्छ । देवी विज्ञापय । दृष्टो भवत्या पक्षपातो नन्वेति ।]

निपुणिका—तह । [तथा ।] (इति निष्क्रान्ता)

विदूषक—(आत्मगतम्) अहो, अणत्थो सपडिदो । दधणम्मट्ठो गिहकवोदो विडालिआए आलोए पडिदो । [अहो, अनर्थं सपतित । बन्धनभ्रष्टो गृहकपोतो विडालिकाया आलोके पतित ।]

निपुणिका—(प्रविश्यापवार्यं) भट्टिणि । जदिच्चादिट्ठाए माहविआए आचक्खिद—एव्व खु एद णिवुत्त त्ति । [भट्टिनि । यहच्छाहट्ठया मावविकया-
ख्यातम्—एवं खल्वेतन्निवृत्तमिति ।] (इति कर्णे कथयति)

committed a fault, that I caused these guls to be set at liberty, and they came to tender me then respectful thanks

Irāvati --Nipunikā, go and inform the Queen that I have had an instance of the way in which she takes my side¹

Nipunikā —Very well

Vedīshaka (to himself)—Alas, a misfortune has happened The house-pigeon, after escaping from confinement, has fallen into the beak² of the kite

Enter Nipunikā

Nipunikā—Queen, on the way I happened to meet with Mādhavikā, and she informed me that it came about³ in this way (*Whispers in the Queen's ear*)

1 Shankar Pandit says the passage is to be taken ironically, Irāvati suspected that Dhārini wished to aid the King's intrigue with Mādhavikā Tārānātha reads *ekapakshavādīvam*, partiality to one side—and adds *avadhītam me hṛdayam adyeti*, which perhaps means “my heart is henceforth on its guard”

2 Tārānātha reads *virāṭhāyā āloke*—came within sight of the cat

3 For *nirvṛttam* Tārānātha reads *namitam*, i. e., this was the cause.

इरावती—(आत्मगतम्) उववएण, सच्चं अग्र एत्थ बरुहबधुणा किदो पओओ । (विदूषक विलोक्य) इअ इमस्स कामततसच्चिवस्स एहीदी । [उपपन्नम्, सत्यमयमत्र ब्रह्मबन्धुना कृत प्रयोग । इयमस्य कामतत्रमच्चिवस्य नीति ।]

विदूषक — भोदि । जदि णीदिगद एक्क वि अक्खर पडेअं, तदो गाअत्ति वि विमुमेअ । [भवति । यदि नीतिगतमेकमप्यक्षर पठेयम्, ननु ततो गायत्रीमपि विस्मरेयम् ।]

राजा—(आत्मगतम्) कथं नु खल्वस्मात्सकटादात्मानं मोचयिष्यामि ?

(प्रविष्य)

जयसेना—(सावेगम्) देव । कुमारी वसुलच्छी कंदुअ अणुधावदी पिगल-वाणरेण बलिअ तासिदा अकणिसएणा देवीए पवादकिसलअ विअ वेवमाणा ण किंवि पकिदि पडिज्जइ । [देव । कुमारी वसुलक्ष्मी कन्दुकमनुधावन्ती पिङ्गल-वानरेण बलवत्त्रासिताङ्कनिषण्णा द्देव्या प्रवातकिसलयमिव वेपमाना न किञ्चित् प्रकृतिं प्रतिपद्यते ।]

Irāvati (to herself)—I understand it all now That scoundrielly Brāhman unaided has devised the whole scheme (*Looking towards the Vidūshaka, aloud*) This is all the policy of that Minister veiled in the treatises on love

Vidūshaka —Policy ! Lady, if I ever read one syllable of policy, may I even forget the *gāyatrī* ¹

King (to himself)—How on earth can I extricate myself from this embarrassing situation ?

Enter Jayasenā in a state of excitement

Jayasenā—King ! the Princess Vasulakshmi, while running after her ball, was terribly frightened by a brown ape, and even now, though sitting on the lap of the Queen, she still trembles like a spray waving in the wind, and does not recover her natural spirits ²

1 Tārānātha reads *na atrabhavantam sanisrito bhareyam*, which means— if I could read a single syllable of policy, I should not be dependent upon the King for support

2 Tārānātha and Bollensen omit *prakṛitum* So the passage will mean, “gives no answer”

राजा—कष्टं कष्टम्, कातरो बालभाव ।

इरावती—(सावेगम्) तुवरदु अजउत्तो एं समस्सासइदु । मा से सतासज-
णिदो विअारो वड्ढदु । [त्वरतामार्यपुत्र, एना समाश्वासयितुम् । मास्या. संत्रास-
जनितो विकारो वर्धताम् ।]

राजा—अयमेनामह संज्ञापयामि । (इति सत्वरं परिक्रामति)

विदूषक —साहु रे पिगलवाणर । साहु, परितादो तुए संकटादो सपक्खो ।
[साधु रे पिङ्गलवानर । साधु, परित्रातस्त्वया संकटात् स्वपक्ष ।]

(निष्क्रान्तो राजा विदूषकश्च, इरावती निपुणिका प्रतीहारी च)

मालविका —ह्ला । देवि चित्तिअ वेवदि मे हिअअ । ण जाणे अदो वर किं
वा अणुहविदव्व हविसस्सदि ति । [सखि । देवी चिन्तयित्वा वेपते मे हृदयम् ।
न जानेस्त पर किं वाञ्छुमवितव्य भविष्यतीति ।]

King —Alas ! children are timid creatures

Irāvati (in a state of agitation) —Let the King hasten to
console her Take care that the distraction which the
fright has produced does not increase

King —I will soon bring her to her senses (*Walks round
rapidly*)

Vidūshaka —Bravo ! brown monkey ! You have very
skifully got your caste-fellow¹ out of a nice scrape (*Exeunt
King with his friend, Irāvati, Nipunikā, and the female
door keeper*)

Malavikā —Alas ! my heart trembles when I think of
the Queen I do not know what I shall have to endure
next

1 Tārānātha reads *svapaśha*, your side The Vidūshaka looks upon
himself as an ape, or the next thing to it

(नेपथ्ये)

अच्चरिअ अच्चरिअ, अणुणो एव पचरत्ते दोहलस्स मुउलेहि सणद्धो तवणीआ-
सोओ । जाव देवीए णिवेदेमि । । आश्वयंमाश्वयंम्, अणुणं एव पञ्चरात्रे दोहदस्य
मुकुलै संनद्धस्तपनीयाशोक । यावद् देव्यै निवेदयामि ।]

(उभे श्रुत्वा प्रहृष्टे ।)

बकुलावलिका—आस्ससिदु सही । सच्चप्पइएणा देवी । [आश्वसितु सखी ।
सत्यप्रतिज्ञा देवी ।]

मालविका—तेण हि पमदवणपालिआए पिट्ठदो होम्ह । [तेन हि प्रमदवन-
पालिकाया पृष्ठतो भवाव. ।]

बकुलावलिका—तह । [तथा ।]

(इति निष्क्रान्ते)

इति चतुर्थोऽङ्कः ।

A voice behind the scenes

Wonderful ! Wonderful ! Before the five nights have
elapsed from the time of the ceremony, the golden Aśoka
is covered all over with buds I will go and inform the
Queen

Both are delighted on hearing this

Vakulāvalikā — Let my dear friend take comfort The
Queen is known to keep her promises

Mālavikā — Well, then, let us follow the keeper of the
pleasure-grove close at the heels

Vakulāvalikā — So be it

[*Exeunt.**Here ends the Fourth Act*

— — — — —

पञ्चमोऽङ्कः

(ततः प्रविशत्युद्यानपालिका)

उद्यानपालिका—उवक्खित्तो मए किदसक्कारविहिणो तवणीआसोअस्स वेदिआबन्धो । जाव अणुट्ठिदणिआओअं अताणं देवीए णिवेदेमि । (परिक्रम्य) अहो देवस्स अणुकपणीआ मालविआ । तस्सि तह चडिआ देवी इमिणा असो-अकुमुमवुत्ततेण पसादमुमुही हविस्सदि । कहिं णु खु देवी हवे ? (विलोक्य) अम्हो । एसो देवीए परिअणुभतरो किं वि जटुमुदालच्छिद मज्झसं गेहिअ चटुस्सालादो कुब्जो सारसिओ णिक्कामदि । उच्छिस्स दाव णं । (ततः प्रविशति यथानिर्दिष्टहस्तं कुब्जं) सारसिअ । कहिं पत्थिदोसि ? [उपक्षिप्तो मया कृतसत्कारविधिस्तपनीयाशोकस्य वेदिकाबन्धः । यावदनुष्ठितनियोगमात्मानं देव्यै निवेदयामि । अहो दैवस्यानुकम्पनीया मालविका । तस्या तथा चण्डी देव्यनेनाशोककुमुमवृत्तान्तेन प्रसादमुमुखी भविष्यति । कुत्र नु खलु देवी भवेत् ? अहो, एष देव्या परिजनाभ्यन्तरं किमपि जटुमुदालाञ्छिता मञ्जूषा गृहीत्वा चतुःशालात कुब्जं सारसिको निष्कामति । प्रक्षयामि तावदेनम् । सारसिक । कुत्र प्रस्थितोऽसि ?]

ACT V

Enter Madhukarikā, the female keeper of the garden

Madhukarikā—I have erected a verandah covered with a roof¹ round the golden *Āśoka*-tree on which the usual ceremony was performed, now let me inform the Queen that I have accomplished her commission (*walking round*) Ah ! Destiny ought to take pity on *Mālavikā* And the Queen, who is angry with her, will behold her with a favourable countenance owing to this circumstance of the *Āśoka*'s putting forth flowers I wonder now where the Queen is Here is *Sālasaka*, the hunch back that belongs to the Queen's household, coming out of the quadrangle with a kind of leather trunk in his hand, sealed with a lac seal I will ask him

*(Enter the Hunch-back as described)**(Going up to him)* *Sālasaka* ! where are you going ?

1, *Tārānātha* reads *bhuttivedikābandha*, which means an altar or

सारसिक'—मधुकरिण । विजाभरिआण वम्हराण रिचदक्खिण मासिइं पुरोहिदस्स हत्थ पावदस्सं । [मधुकरिके । विद्याभरिताना ब्राह्मणाना नित्यदक्षिणा मामिकी पुरोहितस्य हस्तं प्रापयिष्यामि ।]

मधुकरिका—अहं किंणिमित्तं ? [अथ किंनिमित्तम् ?]

सारसिक—जदप्पहुहि सेणावदिजराणतुरगरक्खणे णिउत्तो भट्टदारओ वसुमित्तो तदप्पहुदि तस्स आउसणिमित्तं रिक्खदसुवरणपरिमाणं दक्खिणं देवी दक्खिणीएहिं परिग्गाहेदि । [यत् प्रभृति सेनापतियज्ञतुरगरक्षणे नियुक्तो भर्तृदारको वसुमित्रस्तत् प्रभृति तस्यायुनिमित्तं निष्कशतसुवर्णपरिमाणा दक्षिणा देवी दक्षिणीयै परिग्राहयति ।]

मधुकरिका—अहं कहिं देवी ? किं वा अणुचिट्ठदि ? [अथ कुत्र देवी ? किं वाजुतिष्ठति ?]

Sārasaka—*Madhukarikā*, here are gold pieces intended for Brāhmanas who have acquired sacred lore¹ I am therefore going to transfer them to the hands of the reverend chaplain

Madhukarikā—For what reason ?

Sārasaka—Ever since the Queen heard that the Prince Vasumitra was appointed by the general² to guard the sacrificial horse, she has been bestowing on those worthy of a dole a present of eighteen gold pieces in order to secure him long life

Madhukarikā—That is as it should be But where is the Queen ?

ground prepared for sacrificial ceremonies *Satkaravandhina* means, according to the usual method of doing honour to such trees

1 Shankar Pandit omits the word *anuchiththamīanam* in his second edition It means according to him, the reciting of Vedas or other sacred texts for a certain number of times within a definite period

2 He was the father of Agnimitra, and retained the title of general, having served in that capacity under the last Maurya king whom he deposed, putting his own son upon the throne (Shankar Pandit)

सारसिक — मगलघरे आसणत्या भविष्य विदम्भविसम्बादो भादुणा वीरसे-
लेण पेसिदं लेह लेहकरेहिं वाइअमाणं सुणादि । [मङ्गलगृह आसनस्या भूत्वा
विदम्भविषयाद् आत्रा वीरसेनेन प्रेषित लेख लेखकरैर्वाच्यमान शृणोति ।]

मधुरिका — को उण विदम्भराअवुत्ततो सुणीअदि ? [क. पुनर्विदम्भराज-
वृत्तान्त श्रूयते ?]

सारसिक — वसीकिदो खु वीरसेणप्पमुहेहिं भत्तुणो विजयदडैहिं विदम्भ-
णाहो । मोइदो से दाअदो मीहवसेणो । दूदो अ तेण महासाराणि रअणणि
वाहणाणि सिप्पआरिआभूइठ्ठ परिअण उवाअणीकरिअ भट्टिणोअआस पेसिदो ति ।
[वशीकृत किल वीरसेनप्रमुखैर्भर्तुं विजयदण्डैर्विदम्भनाथ । मोचितोऽस्य दायादो
माधवसेन । दूतश्च तेन महासाराणि रत्नानि वाहनानि शिल्पकारिकाभूयिष्ठं
परिजनमुपायनीकृत्य भर्तुं सकाश प्रेषित इति ।]

Sārasaka — She is sitting on a throne in the Auspicious
Hall,¹ and is listening to a letter sent from the country of
Vidaibha by her brother Vīrasena, which is being read out
by the scribes

Madhukarikā — Well, what is the news about the King
of Vidaibha ?

Sārasakā — The King of Vidaibha has been reduced
to submission by the King's victorious army commanded by
Vīrasena, and his relation Mādhavasena has been delivered
from captivity, accordingly he has sent as a present to the
King some valuable waggon-loads of jewels, and some
attendants, principally accomplished maidens, he has also
despatched an ambassador who is to have an interview with
his Highness to-morrow

1 Shankar Pandit remarks on the words *mangala-gharae* This
refers to a part of the place set apart for sacred purposes, the apartment,
most likely, where the gods were worshipped "

मधुररिक्ता- गच्छ, अणुविट्ठ अत्तणो णिओअ । अहं वि देवि पेक्खिस्स ।
[गच्छानुतिष्ठात्मनो नियोगम् । अहमपि देवी प्रेक्षिष्ये ।]

(इति निष्क्रान्तौ)

इति प्रवेशकः ।

(ततः प्रविशति प्रतीहारी)

प्रतीहारी—आणत्तम्हि असोअसक्कारवावुदाए देवीए, विण्णावेहि अजउत्तं—
इच्छम्मि अजउत्तेण सह अमोअस्सस्स पसूणलच्छि पच्चक्खीकादु त्ति । ता जाव
वम्मासणगदं देव पडिवालेमि । [आज्ञप्तास्म्यशोकसत्कारव्यापृतया देव्या, विज्ञाप-
यायंपुत्रम् — इच्छाम्यार्यपुत्रेण सहाशोकवृक्षस्य प्रसूनलक्ष्मीं प्रत्यक्षीकृतुमिति । तद्या-
वद्धर्मासनगतं देव प्रतिपालयामि ।] (इति परिक्रामति)

(नेपथ्ये वैतालिकौ)

प्रथम — विजयता विजयता देव । दिष्ट्या दरडैरेव रिपुशिरः सु वर्तते देव ।

Madhukarika — Go and perform your commission, I for
my part will go and see the Queen

Here ends the Introductory Scene

Enter the female door keeper

Door-keeper — The Queen¹ has given me the following
order — Inform my husband that I desire to behold in his
company the splendour of the flowering of the Aśoka-tree
Let us now wait for the King who has gone to the tribunal
of justice

Two Bards behind the scenes

First Bard — We hail the King who by means of his
army tramples upon the heads of his enemies

¹ Bollensen and Tārānītha insert the Prākṛit equivalent of *aśoka-satkāra vyāpṛitayā*, engaged in honouring the Aśoka tree. No doubt the whole ceremony was a survival of tree worship

परभृतकलव्याहारेषु त्वमात्तरतिर्मधु
 नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान् ।
 विजयकरिणामालानत्व गतै प्रबलस्य ते
 वरद् । वरदारोधोवृक्षे. सहावनतो रिपु ॥१॥

द्वितीय —

विरचितपद वीरप्रीत्या सुरोपम । सूरिभि-
 श्रितमुभयोर्मध्येकृत्य स्थित क्रथकैशिकान् ।
 तव हृतवतो दण्डानीकैर्विदर्भपते श्रियं
 परिघगुरुभिर्दोर्भिर्विष्णो प्रसह्य च रुक्मिणीम् ॥२॥

First Bard —While thou, Oh ! bestower of boons, dost
 delightfully spend the spring in gardens on the banks of
 the Vidiśā, in which the cuckoos are engaged in uttering
 pleasing notes, like the comely-limbed god of love, in the
 meanwhile the enemy of thee, whose army is so mighty, has
 been caused to bow together with the trees on the banks of
 the Varadā, which served as the hooks for fastening thy
 victorious elephants¹ (1)

Second Bard —God-like hero, the victories of both of
 you over the Krathakaisikas are celebrated in song by
 sages from pure love of heroism, of thee who by means of
 thy military forces didst take away the glory of the King
 of Vidarbha, and of Kṛishna, who by main force, carried
 off Rukmini with his four arms strong as clubs (2)

1 In the original this is a series of puns *attoral* may refer to the
 name of Kāma's wife *angavān* may mean having a body, *Ananga* (love)
 being literally the bodiless one, *parabhivānām* may mean either cuckoos
 or dependants (bards, &c), *madhu* may mean spring or pleasure In
Varadā, the name of the river called in our maps Wurdah, and *Varada*,
 giver of boons, the jingle is obvious *Upādhabalasya* may be translated
 "of greatstrength" according to Tārānātha.

प्रतीहारी—एसो जग्नमददसूइदप्पत्थाणो भट्टा इदो एव्व आगच्छदि । अहं वि दाव इमस्स पमुहादो लोआदो ओसरिअ खंभतरिदा होमि । [एष जयशब्द-सूचितप्रस्थानो भर्तेत एवागच्छति । अहमपि तावदस्य प्रमुखाहोकादपसृत्य स्तम्भान्तरिता भवामि ।] (इत्येकान्ते स्थिता)

(प्रविश्य सवयस्य)

राजा—

वान्तां विचिन्त्य सुलभेतरसप्रयेभा
श्रुत्वा विदर्भपतिमानमितं बलैश्च ।
धाराभिरातप इवाभिहत सरोजं
दु खायते मम मन सुखमश्नुते च ॥३॥

विदूषक —जह अहं पेक्खामि तह एकतमुहिदो भव हविस्सदि । [यथाऽहं प्रेक्ष्ये तथा एकान्तसुखितो भवान्भविष्यति ।]

राजा—कथमिव ?

Female Door-keeper —Here is the King coming in this direction, his setting forth being announced by shouts of victory, I for my part will step a little out of his direct course, and put myself under this arch of the main terrace (*stands aside*)

Enter the King with his friend

King —When I consider that union with my beloved is hard to attain, and, on the other hand, now that I have heard that the King of Vidarbha has been subdued by my forces, my heart, like a lotus struck with rain-drops in the full blaze of the sun, suffer pain, and at the same time enjoys pleasure (3)

Vidūshaka —As far as I am able to see, your Highness will certainly be exceedingly delighted soon

King —Friend, how can that take place ?

विदूषक — अज किल देवीए एव पडितकोमिई भणिदा — भगवदि । जं तुमं पसाहण^१व व्हसि, त दनेहि मालविआए सरीरे विवाहणेवत्थ ति । ताए सविनेसालकिदा मालविआ । तत्तहोदी कदावि पुरए भवदोवि मगोरह । [अद्य किल देव्यैए परिडतकौशिकी भणिता — भगवति । यत्तव प्रसाधनगवं व्हसि तद्दर्शय मालविकाया शरीरे विवाहनेपथ्यमिति । तया मविशेपालकृता मालविका तत्र भवती कदाचित्पुरयेऽवतोऽपि मनोरथम् ।]

राजा — सखे ! मदपेक्षानुवृत्त्या निवृत्तेर्प्या धारिण्या पूर्वाचरिते सभाव्यत एवैतत् ।

प्रतिहारी — (उपगम्य) जेदु जेदु भट्टा । देवी विराणावेदि — तवणीआमोअस्स कुमुमसोहगदसणेण मह आरम्भो सफलो करीअदु ति । [जयतु जयतु भर्ता । देवी विज्ञापयति — तपनीयाशोकस्य कुमुमसौभाग्यदर्शनेन ममारम्भ सफल क्रियतामिति ।]

राजा — ननु तत्रैव देवी तिष्ठति ।

Vidūshaka — I hear that to-day the Queen Dhārinī said to the learned Kauśiki — Reverend Lady, since you pride yourself upon your skill in cosmetic,¹ give a specimen on the person of Mālavikā of the style of wedding adornment followed in Vīdarbha. Accordingly, Kauśiki has decked out Mālavikā in splendid style. The Queen will some day gratify your desire.

King — Friend ! this is indeed quite probable on account of the former actions of Queen Dhārinī, whose continual deferential regard for me² renders her free from jealousy.

Female Door-keeper (coming forward) — Victory to the King. The Queen sends this message. May my undertaking be rendered successful by the King's condescending to behold the beauty of the flowers of the golden Aśoka.

King — Of course the Queen is there.

1 "Art of decoration, which is called cosmetic." Bacon's *Advancement of Learning*, p. 133, Wright's edition.

2 Literally, the following of deference towards me, the always squaring her conduct in accordance with my wishes.

प्रतीहारी—अह इ । जहरिहसमाणमुहिअ अंतेउर विसज्जिअ मालविआपुरो-
एण अत्तणो परिअणेण मह देव पडिवालेदि । [अथ किम् । यथाहंसमानमुखित-
मन्त पुर विखुज्य मालविकापुरोणेणात्मन परिजनेन सह देव प्रतिगालयति ।]

राजा—(महर्षं विदूषकं त्रिलोक्य) जयसेने । गच्छाग्रत ।

प्रतिहारी—एदु एदु देवो । [एत्वेतु देव ।] (इति परिक्रामति)

विदूषक —(त्रिलोक्य) भो वयस्म । किंवि परिवुत्तजोव्वणो विअ वसतो
पमदवणे लक्खीअदि । [भो वयस्य । किंचित्पच्छित्तयौवन इव वसन्त प्रमदवने
लक्ष्यते ।]

राजा—यथाह भवान् ।

अग्रे वि कीर्णकुरवकफलजालकभिद्यमानसहकारम् ।

परिणामाभिमुखमृतोरुस्तुकर्याति यौवनं चेत् ॥४॥

Female Door keeper —Undoubtedly Having dismissed the ladies of the harem, who have been gratified by being honoured in accordance with their merits,¹ she is waiting for the King, accompanied by her own personal attendants, headed by Mālavikā

King (*delighted, looking at the Vidūshaka*) —Jayasenā, go on in front

Female Door-keeper —This way, this way, your Majesty

They all walk round

Vidūshaka (*looking about*) —My friend the spring seems to be almost past his youth in the pleasure grove

King —Your remark is quite true The youth of the spring in which the Kuravaka flowers are scattered here and there on the outer side of the tree, in which the mango-tree is weighed down² with the burden of its fruits, now approaching its termination, fills the minds with regretful thoughts (4)

1 Tārānātha reads *yathātava sanmana sukham*—She has provided for your having a flattering and agreeable reception She has dismissed, &c

2 Tārānātha reads *bhidyamana*, "Split" Another reading is *bhaya-māna* "broken"

विदूषक — (परिक्रम्य) अहो अत्र सो दिग्गुणोत्थो विभ्र कुसुमत्थवर्हि
तवरीयासोओ, ओलोअदु भव । [अहो, अय स दत्तनेपथ्य दव कुसुमस्तवकैस्त-
पनीयाशोक , अवलोकयतु भवान् ।]

राजा—स्थाने खलु प्रसवमन्थरोऽयमभूत् । यदिदानीमनन्यसाधारणी शोभा-
मुद्वहति । पश्य—

सर्वारोकरूपा प्रथम सूचितवसन्तविभवानाम् ।

निर्वृत्तदोहदेऽस्मिन् संक्रान्तानीव कुसुमानि ॥१॥

विदूषक—तह, भो । वीसद्धो होहि । अम्हेसु सणिहिदेसु वि चारिणी पास-
परिवट्टिणी मालविभ्रं अणुनएणेदि । [तथा, भो । विस्संथो भव । अस्मानु
सनिहितेष्वपि चारिणी पार्श्वेपरिवर्तिनी मालविकामनुमन्यते ।]

Vidūshaka —Lo, here is that golden Aśoka which seems
to be decked with clusters of flowers as with ornaments
Look at it !

King —Indeed, this tree was right in delaying to pro-
duce flowers For it now displays an unrivalled splendour
of blossom Look ! The flowers¹ from all the Aśoka trees
that first exhibited the power of spring, have, as it were,
been transferred to this, now that its longing has been
satisfied² (5)

Vidūshaka —Come, be of good cheer ! Though we are
approaching near, Dhārīnī permits Mālavikā to stand
close by her

1. For *kusumam* flowers Tārānātha reads *mukulāni* buds, and for
tarūnam trees, *latānām* creepers

2 *i e.*, by contact with the foot of Mālavikā

राजा—(सहपंम्) सखे ! पश्य—

मामियमभ्युत्तिष्ठति देवी विनयादुपस्थिता प्रियम् ।

विस्तृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव ॥६॥

(ततः प्रविशति धारिणी मालविका परिव्राजिका विभवतश्च परिवारः)

मालविका —(आत्मगतम्) जाणामि ग्लिम्मित कोदुग्धालकारस्स । तह वि मे हिम्यग्र विसिणीपत्तगद विम्र सलिल वेवदि । अवि अ दक्खिणेदर वि मे राअण बहुसो फुरदि । [जानामि निमित्त कौतुकालकारस्य* । तथापि मे हृदय विसिनी-पत्रगतमिव सलिल वेपते । अपि च दक्षिणेतरमपि मे नयन बहुश स्फुरति ।]

विदूषक —भी वयस्स । विवाहणेत्थेण सविसेस खु सोहदि मालविक्का । [भो वयस्य ! विवाहनेपथ्येन सविशेष खलु शोभते मालविका ।]

King —Look, friend, the Queen is rising up at my approach, respectfully waited upon by my beloved, like the earth attended by the good fortune of kings, wanting only the lotus fan¹ (6)

Then are discovered Dhārinī, Mālavikā, the Parivrājikā, and attendants in order of rank

Mālavikā —I know the reason of my festal attire² Nevertheless, my heart trembles like water in the leaf of a lotus Moreover, my left eye throbs³

Vidūshaka —Ah ! undoubtedly the Lady Mālavikā looks exceedingly splendid in this wedding dress

1 i.e., nothing was wanting but the lotus fan to make Mālavikā resemble Lakshmi Tālanātha reads *vistrita*, having a broad lotus fan, and *anutthitā*, having Mālāvikā rising after her He compares *anvāsitam Arundhatyā* without giving the source of the quotation. It is, of course, to be found in Raghuvansa, I, 56.

2 Namely, the fact that the Aśoka tree put forth blossoms within five days after it had been touched by her foot

3 A sign (in women) of approaching union with the beloved

राजा—पश्याम्येताम् । यैषा—

अनतिलम्बिदुकूलनिवामिनी
बहुभिराभरणै प्रतिभाति मे ।
उडुगणैरुदयोन्मुखचन्द्रिका
हतहिमैरिव चैत्रविभावरी ॥७॥

धारिणी—(उपेत्य) जेडु जेडु अज्जउत्तो । [जयतु जयत्वार्यपुत्र* ।]

विदूषक —वड्ढदु भोद्धी । [वर्धता भवती ।]

परिव्राजिका —विजयता देव ।

राजा—भगवति । अभिवादये ।

परिव्राजिका —अभिप्रेतनिद्विरस्तु ।

देवी—(स्मितम् ।) अज्जउत्त । एस ते अम्हेहि तरुणीजणसहाअस्स असोओ सकेदघरो कप्पिदो । [आर्यपुत्र । एष तेऽस्माभिस्तरुणीजनसहायस्याशोकः संकेतगृह कल्पित ।]

King—I see her decorated with ornaments. Clothed in a short silk dress, and with scanty ornaments, she seems to me like a night in the month Chaitra, when the moon is about to rise, with the lunar mansions free from mists (7)

Queen (advancing towards him)—Victory to my husband !

Vidūshaka—May your Highness be prosperous

Parivrāṇikā—May the King be victorious

King—Reverend Lady, I salute thee

Parivrāṇikā—May you have the success you desire

Queen (smiling)—Husband, I have turned this Aśoka-tree into a bower whither you may resort with the young ladies of your harem¹

¹ Shankar Pandit observes that there is an occult reference to Mālavikā

विदूषक — भो आराहिमोमि । [भो । आराधितोऽसि ।]

राजा — (सत्रीडमशोकमभित परिक्रामन्)

नायं देव्या भाजनत्वं न नेय

सत्काराणामीदृशानामशोक ।

य सावज्ञो माधवश्रीनियोगे

पुष्पै शंसत्यादरं त्वत्प्रयत्ने ॥८॥

विदूषक — भो । वीसद्धो भविम तुम जोव्वणवदि इम पेक्ख । [भो ।
विल्लब्धो भूत्वा त्व यौवनवतीमिमा पश्य ।]

देवी — क ? [काम ?]

विदूषक — भोदि । तवणीआसोअस्स कुसुमसोहं । [भवति । तपनीया-
शोकस्य कुसुमशोभाम् ।]

Vidūshaka — Come, my friend, a great favour has been
conferred upon you

*King (with an expression of bashfulness, walking round
the Aśoka tree)* — This Aśoka-tree really deserves to be
made by the Queen the object of such favours, as it
showed contempt for the command of the goddess of vernal
beauty, and testified its respect for your exertions by bursting
into flower (8)

Vidūshaka — Come, be confident, and look at this
blooming young —

Queen — What lady ?

Vidūshaka — I refer to the splendour of the golden
Aśoka's flowers

(सर्वं उपविशन्ति)

राजा—(मालविका विलोक्य, आत्मगतम्) कष्टं खलु सनिधिवियोगः ।

अहं रथाङ्गनामेव प्रिया सहचरीव मे ।

अननुज्ञातसंपर्का धारिणी रजनीव नौ ॥६॥

(प्रविश्य)

कचुकी—विजयता देव । देव । अमात्यो विज्ञापयति—विदर्भविषयोपायने द्वे शिल्पकारिके मार्गपरिश्रमादलघुशरीरे इति पूर्वं न प्रवेशिते । सप्रति देवोपस्थानयोग्ये सवृत्ते । तदाज्ञा देवो दातुमर्हतीति ।

राजा—प्रवेशय ते ।

All sit down

King (looking at Mālavikā, to himself)—*ANAS* ! I am at present separated though near

I am like the bird named *Chakravāka*,¹ my dear one is like its mate, *Dhāinī*, who does not permit our union, is like the night² (9)

Enter Chamberlain

Chamberlain—Victory to the King ! The Minister send word by me that in that present sent from the country of *Vidarbha* were included two accomplished maidens, who were not introduced at first because they represented themselves to be fatigued with the journey At present they are in a fit state to appear before the King, may he, therefore, be pleased to issue an order upon the subject.

King—Introduce them

1 Literally, part of a chariot, i. e., *chakra*, wheel The bird is the *Anas Casarea*, commonly called Brahmany Duck

2 During which these birds remain apart.

कंचुकी—यदाजापयति देव । (इति निष्क्रम्य ताभ्या सह प्रविश्य) इत
इतो भवत्यौ ।

प्रथमा—(जनान्तिकम्) हला मदरिण । अपुव्व वि इमं राअउल पविसतीए
पसीददि मे हियअ । [सखि मदनिके । अपूर्वमपीदं राजकुल प्रविशन्त्या प्रसीदति
मे हृदयम् ।]

द्वितीया—जोसिरिणिए । अत्थि खु लोग्गप्पवीदो—आआमि सुह दुक्खं वा
हियअसमवत्था व्हेदि ति । [ज्योत्स्निके । अस्ति खलु लोकप्रवाद —आगामि
सुख दु ख वा हृदयसमवस्था कथयतीति ।]

प्रथमा—सो सच्चो दारिण होडु । [स सत्य इदानी भवतु ।]

कंचुकी—एष देव्या सह देवस्तिष्ठति । उपनर्पता भवत्यौ ।

Chamberlain—As the King commands (*He goes out
and returns with them*) This way, this way, young ladies

First Maiden (aside)—Ah Rajanikā ! My inner self
rejoices on entering this splendid court

Second Maiden—Jyotsnikā ! I have exactly the same
feeling You know well that there is a proverbial saying
to the effect that the state of the heart foretells approaching
joy or sorrow

First Maiden—I hope we may find it true on the present
occasion

Chamberlain—Here stands the King with Queen.
Advance ladies

(उभे उपसर्पत)

(मालविका परिव्राजिका च चेष्टयौ विलोक्य परस्परमवलोकयत)

उभे—(प्रणिपत्य) जेदु जेदु भट्टा । जेदु जेदु भट्टिणी । [जयतु जयतु भर्ता । जयतु जयतु भट्टिनी ।]

(उभे राजाज्ञया उपविष्टे)

राजा—कस्या कलायामभिविनीते भवत्यौ ?

उभे—भट्टा । सगीदए अम्भतरे म्हु । [भर्तं । सगीतकेऽभ्यन्तरे स्व. ।]

राजा—देवि । गृह्यतामनयोरन्यतरा ।

देवी—मालविण् । इदो पेक्ख । कदरा दे सगीदसहकारिणी रुच्चदि ?
[मालविके । इतः पश्य । कतरा ते सगीतसहकारिणी रोचते ?]

Both advance

Mālavikā and the Parivrāṇikā, seeing these two attendants, interchange glances

Both the Maidens (prostrating themselves)—Victory to the King ! Victory to the Queen !

King—Welcome to you ! Sit down here

Both sit down

King—Ladies, to what accomplishment do you devote yourselves ?¹

Both—We are well versed in music

King—Queen, take one of these ladies

Queen—Mālavikā, look this way ! Which would you like to have to accompany you in singing ?

1 The reading *abhinūṇite* means—in what accomplishment, are you trained ?

उभे—(मालविका दृष्ट्वा) अम्हो भट्टदारिद्र्या । जेदु जेदु भट्टदारिद्र्या ।
[अहो भट्टदारिका । जयतु जयतु भट्टदारिका ।] (इति प्रणम्य तथा सह बाष्प
विस्सृत)

(सर्वे सविस्मयमवलोकयन्ति)

राजा—के भवत्यौ ? का वेयम् ?

उभे—भट्टा, एसा अम्हारां भट्टदारिद्र्या । [भर्ता ! एषास्माक भट्टदारिका ।]

राजा—कथमिव ?

उभे—सुणादु भट्टा । जो सो भट्टिणा विजयदर्दोहि विदम्भणाह वसीकरिअ
बंघणादो मोइओ कुमारो माहवसेणो णाम, तस्स इअं करीअसी भइणी माल-
विअा णाम । [शृणोतु भर्ता ! य स भर्ता विजयदण्डैर्विदम्भनाथ वशीकृत्य बन्धना-
न्मोचित कुमारो माघवसेनो नाम, तस्येय कनीयसी भगिनी मालविका नाम ।]

देवी—कह राअदारिद्र्या इअ ? चदण खु मए पादुओवओएण दूसिदं । [कथ
राजदारिकेयम् ? चन्दन खलु मया पादुकोपयोगेन दूषितम् ।]

Both (looking at Mālavikā) —Ah ! The Princess ! (They prostrate themselves and weep with her)

All look on bewildered

King —Why, who are you, and who is this lady ?

Both —King, this is our Princess

King —What do you mean ?

Both —Listen King ! This is Mālavikā, the younger sister of the Prince Mādhavasena, who was rescued from prison by you, having subdued with your victorious armies the King of Vīdarbhā

Queen —Alas ! So she is a Princess I have in fact been defiling sandal-wood by having it made into shoes ¹

¹ *Pādūkāpadāsena*, the reading of Tārānātha's edition, means literally "on the pretence that it was a slipper "

राजा—अथात्रभवती कथमित्यभूता ?

मालविका—(नि श्वस्यात्मगतम्) विहिंसिओएण । [विविनियोगेन ।]

द्वितीया—सुणादु भट्टा । दास्यदवसगदे अम्हाणं भट्टदारए माहवमेणे तस्स अमच्चेण अज्जमुमदिणा अम्हारिम परिअण उज्जिअ गूढ अवणादा एसा । [शृणोतु भर्ता । दायादवशगते भर्तृदारके माववसेने तस्यामाव्येनार्यमुमतिनास्मादृश परिजन-मुज्जिभत्त्वा गूढमपनीतेपा ।]

राजा—श्रुतपूर्वं मयैतादृक् । ततस्तत ?

द्वितीया—भट्टा । अदो वर ए जाणीमो । [भर्ता । अत पर न जानीम ।]

परिव्राजिका—तत परमह मन्दभागिनी कथयिष्यामि ।

उभे—भट्टदारिए । अज्जकोसिईए विअ सरसजोओ । ए सा एव्व । [भट्ट-दारके । आर्यकौशिक्या इव स्वरसयोग । ननु सैव ।]

King —Then how was the lady reduced to her present state ?

Mālavikā —(*Sighing, to herself*) By the appointment of destiny

Second Maiden —Let the King listen When our Prince Mādhavasena came into the power of his kinsman, this lady was secretly carried off by his Minister the noble Sumati, attendants like us being left behind

King —I have heard this before What happened next ?

Both —This is all we can tell We do not know what happened afterwards

Parivrājikā —What happened afterwards, I, wretched woman that I am, will now relate

Both —Princess ! The voice which we hear seems to be that of the noble Kauśiki

मालविका—अह इ । [अथ किम् ।]

उभे—जद्वेसधारिणो अजकोमिर्दु दुःखेण विभावोअदि । भगवदि । एमो दे । [यत्तिवेषवारिण्यार्यकौशिकी दुःखेन विभाव्यते । भगवति । नमस्ते ।]

परिव्राजिका—स्वस्ति भवतीभ्याम् ।

राजा—कथम् आप्तवर्गोऽयं भगवत्या ?

परिव्राजिका—एवमेतत् ।

विदूषक —तेण हि कहेदु भगवदो अत्तहोदीए वुत्ततावसेस । [तेन हि कथयतु भगवत्यत्रभवत्या वृत्तान्तावशेषम् ।]

परिव्राजिका—(सवैक्लव्यम्) तावच्छ्रूयताम् । माधवमेनसच्चिव ममाग्रजं सुमतिमवगच्छ ।

राजा—उपलक्षित । ततस्तत् ?

Mālavikā —It is indeed she

Both —It is difficult to distinguish the noble Kausika in the dress of an ascetic We two salute the revered lady

The Parivrājikā —Happiness to you both

King —What ! Are these friends of yours ?

Parivrājikā —Certainly

Vidūshaka —Then immediately tell us the rest of Mālavikā's adventures

Parivrājikā —(With emotion) Listen then Know that Mādhavasena's Minister Sumati was my elder brother

King —We understand Pray proceed,

परिव्राजिका—स इमा तथागतभ्रातृका मया सार्वमपवाह्य भवत्सबन्वापेक्षया
पथिकसार्थं विदिशागामिनमनुप्रविष्ट ।

राजा—ततस्तत ? ।

परिव्राजिका—स चाटव्यन्तरे निविष्टो गताध्वा वणिग्गणोऽव्यश्रमातो
विश्रमितुम् ।

राजा—ततस्तत ?

परिव्राजिका—तत किञ्चन्यत् ।

तूणीरपट्टपरिणद्धमुजान्तराल-

माव णेलम्भिशिखिबर्हकलापधारि ।

कोदण्डपाणि निनदत्प्रतिरोधकाना

मापातदुष्प्रसहमीविरभूदनीकम् ॥१०॥

Parivrāṇikā —He carried off together with me this lady,
whose brother was reduced to such a condition, and, with
the intention of marrying her to your Highness, associated
himself with a caravan that was going to the Vidiśa¹
country

King —And then ?

Parivrāṇikā —And at the end of a day's journey those
merchants, being exhausted with the toil of the march,
encamped in a forest to rest

King —What next ?

Parivrāṇikā —Then there appeared, striking terror by
its first onset, a yelling host of brigands, whose breasts
were crossed by the quiver-strap, wearing plumes of the
tail-feathers of peacocks, that hung down to their ears,²
bow in hand (10)

1 The country in which Vidiśa was a city Tārānātha reads
Vidiśā-gāminam, i. e., going to Vidiśa

2 Tārānātha reads *āpārśhulambī*, hanging down to their heels.

(मालविका भय रूपयति)

विदूषक — भोदि । मा भग्राहि । अदिक्कत खु तत्तहोदी कहेदि । [भवति ।
मा विभेहि । अतिक्रान्त खलु तन्नभवती कथयति ।]

राजा—ततस्तन ?

परिव्राजिका—ततो मुहूर्तं बद्धायुधास्ते पराङ्मुखीभूताः सार्थवाहयोद्धार-
स्तस्करैः ।

राजा—हन्त, अत पर कष्टतर श्रोतव्यम् । ^

परिव्राजिका—तत स मत्सोदर्यं

इमां परीप्सुर्दुर्जति पराभिभवकातराम् ।

भर्तृप्रिय प्रियैर्भर्तुरानृण्यमसुभिर्गत ॥११॥

Mālavikā shows signs of fear

Vedūshaku —Do not be afraid, the Reverend Lady is speaking of something that is past and gone

King —Then what happened ?

Parivrāṇikā —Then those warriors¹ who had been engaged by the leader of the caravar, after joining battle for a moment with the robbers, were put to flight by them

King —Reverend Lady, the sequel which we have now to hear is I know, tragic

Parivrāṇikā —Then that brother of mine, endeavouring to rescue in calamity this lady, who was terrified at the onslaught of the enemy,—my brother, I say, who was so devoted to his lord, paid with his dear life his debt to his lord (11)

1 Tārānātha gives *mugdhayodhārāh*, worthless warriors, and *baddhā-yudhah*, having taken up arms, in brackets, as an alternative reading.

प्रथमा—हा, हदो सुमदी । [अहो, हत. सुमति ।]

द्वितीया—अदो खु इअ भट्टदारिआए समवत्था संवुत्ता । [अत खल्वियं भर्तृदारिकाया. समवत्था संवुत्ता ।]

(परिव्राजिका बाष्प विसृजति ।)

राजा—भगवति ! तनुभृतामीदृशी लोकयात्रा । न शोच्यस्तत्रभवान्सफली-
कृतभर्तृपिण्ड । ततस्ततः ? *

परिव्राजिका—ततोऽहं मोहमुपगता यावत्सज्ञा लभे तावदियं दुर्लभदर्शना
संवृत्ता ।

राजा—महत्खलु कुच्छ्रमनुभूतं भगवत्या । *

First Maiden —Alas ! Sumati has been killed

Second Maiden That is, of course, the cause why this
condition has befallen the Princess

The Parivrājikā sheds tears

King —This is the lot of mortals¹ in this transient life
You must not lament for your brother, who shewed² that he
had not eaten his master's salt to no purpose *

Parivrājikā—Then I fainted, and by the time I had
recovered consciousness this lady was out of sight

King —Terrible are the sufferings which this revered²
lady has had to undergo.

1 For *tanubhrītām*, Tarānātha reads *tanutyaṣām*, "of brave men "

2 Literally, who made the food that his master had given him
bear fruit.

परिव्राजिका—ततो भ्रातु. शरीरमग्निं सात्कृत्वा पुनर्नवीकृतवैद्यव्यदु खया मया त्वदीय देशमवतीर्य इमे काषाये गृहीते ।

राजा—युक्त सज्जनस्यैष पन्था । ततस्तत ?

परिव्राजिका—तत इयमाटविकेभ्यो वीरसेन वीरसेनाच्च देवी गता । देवी-
गृहे लब्धप्रवेशया मया चानन्तर दृष्टेत्यतदवसान कथाया ।

मालविका—किं गुं खु सपद भट्टा भण्णादि ? [किं नु खलु साप्रत भर्ता भणति ?]

राजा—अहो परिभवोपहारिणो विनिपाता । कुव. ?

प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती ।

स्नानीयवस्त्रक्रियया पत्रोर्णं वोपयुज्यते ॥१२॥

Parivrāṇikā —Then I burned the body of my brother, and as the sorrow of my widowhood was renewed, I came into your country and assumed these two red garments ¹

King —This way of life is a suitable one for pious people What happened next ?

Parivrāṇikā —Then this lady came from the power of the foresters into that of Vīrasena, and was sent by Vīrasena to the Queen, and so was again seen by me when I obtained admission into the Queen's palace This is the end of my tale

Mālavikā (to herself) —I wonder what the King will say now

King —Alas ! calamities bring humiliation For this lady having a right to the title of Queen has been treated like a slave, which is much the same as if one were to use a garment of woven silk for the purpose of a bathing-cloth (12)

1. The dress of a wandering Buddhist mendicant So the Buddhist mendicant in the 8th Act of the *Mṛichchhakatī* is represented as clothed in a red garment (P 241, Calcutta edition) The colour is really a yellowish brown, as Shankar Pandit points out,

धारिणी—भगवदि । तु ए अभिजणवदि मालविश्रं अणाचकखंतीए असपद किद । [भगवति । त्वयाभिजनवती मालविकामनाचक्षाण्याऽसाप्रतं कृतम् ।]

परिव्राजिका—शान्तं पापम् । केनचन कारणेन खलु मया नैभृत्यमवलम्बितम् ।

देवी—किं विप्र त कारण ? [किमिव तत्कारणम् ?]

परिव्राजिका—श्रूयताम्, क्वं पितरि जीवति केनापि देवयात्रागतेन सिद्धादेशकेन साधुना मत्समक्ष समादिष्टा—आसवत्सरमात्रमिय प्रेष्यभावमनुभूय ततः

Dhārṇī —Reverend Lady ! You did wrong in not telling me that Mālavikā was of noble birth

Parvṛāṇikā —Heaven forefend ¹ I had a good reason for adopting concealment ²

Dhārṇī What was that reason ?

Parvṛāṇikā —This lady, while her father was still alive, was told in my presence by a certain infallible divine person,³ who had assumed a mortal form⁴, that she would have to endure for one year only the position of a slave, and would then obtain a husband of equal rank

1 The Queen's speech is of evil omen, as implying that the issue of the whole matter would be unfortunate

2. Tārānātha reads *narighrṇyam*, pitilessness, cruelty, (*grausamkeit*, Weber) *Nabhrītyam* is given by Monier Williams as "modesty," "humility" But it ought also to mean "concealment."

3 Shankar Pandit, whose translation I have here followed, remarks that "a Sādhu is one who by holy works and abstinence from all worldly concerns has acquired supernatural powers—one in short, who is a divine person Persons like Kabira, Rāmadāsa, Tukārāma, and others of more modern ages are popularly called Sādhus "

4 Tārānātha reads *devayātrāgatena śivādeśakena sādhumā*, by a fortune-telling ascetic who had come to an idol procession. Shankar Pandit explains *loka-yatrā* as "the fair or show of this life,"

सदृशभर्तृगामिनी भविष्यतीति । तदेवभाविनमादेशमस्यास्त्वत्पादशुश्रूषया परिण-
मन्तमवेक्ष्य कालप्रतीक्षया मया साधु कृतमिति पश्यामि ।

राजा—युक्ता प्रतीक्षा ।

कञ्चुकी—देव ! कथान्तरेणान्तरितम् । अमात्यो विज्ञापयति—विदर्भग ।

मनुष्ठेयमनुष्ठितमभूत् । देवस्य तावदभिप्रेतं श्रोतुमिच्छामीति ।

राजा—मौढल्य ! तत्रभवतोर्यज्ञसेनमाधवसेनयोर्द्वैराज्यमिदानीमवस्थापयितुका-
मोऽस्मि ।

तौ पृथग्बरदाकूले शिष्टामुत्तरदक्षिणे ।

नक्तदिवं विभज्योभौ शीतोष्णकिरणाविव ॥१३॥

कञ्चुकी—देव ! एवममात्यपरिषदे निवेदयामि ।

Seeing that that sure prophecy with respect to her was being fulfilled by her continuing in your service, I waited for the appointed time, and I believe I acted rightly¹

King —You did right to wait patiently

Enter Chamberlain

Chamberlain.—*King* ! The Minister sends the following message, which I was prevented from delivering before by another matter arising, “We have considered what ought to be done with reference to Vidarbha, I should like now to hear the King’s opinion”

King —Maudgalya, I wish to establish the two cousins Yajnasena and Mādhavasena as joint rulers, let them rule separate divisions, the north and south banks of the Varadā, as the moon and sun² between them rule the night and day (13)

Chamberlain —*King* ! I will announce this decision to the Council of Ministers

1 Bollensen explains *upekshā*, as respect for the counsel of the seer

2 “The cold rayed one and the warm-rayed one” is a more literal translation.

(राजाङ्गुल्यानुमन्यते)

(निष्क्रान्त. कञ्चुकी)

प्रथमा—(जनान्तिकम्) भट्टदारिण । दिट्ठिआ भट्टिणा भट्टदारओ भट्टरजे
पदिट्ठं गमिस्सदि । [भट्टुंदारिके । दिण्ठ्वा भर्ता भट्टुंदारकोऽर्धराज्ये प्रतिष्ठा
गमयिष्यते ।]

मालविका - इदं दाव बहु मतव्वं, ज जीविदसंसआदो मुत्तो । [एतत्तावद्
बहु मन्तव्यम्, यजीवितसशयान्मुक्तः ।]

(प्रविश्य)

कञ्चुकी—विजयता देव । देव । अमात्यो विज्ञापयति—कल्याणी देवस्य
बुद्धि । मन्त्रिपरिषदोऽप्येवमेव दर्शनम् । कुतः ?

द्विधा विभक्ता श्रियमुद्बुद्धन्तौ धुरं रथाश्चाविव संग्रहीतुः ।

तौ स्थास्यतस्ते नृपती निदेशे परस्परावग्रहनिर्विकारौ ॥१४॥

The King expresses his consent by a movement of his finger
[Exit Chamberlain

First Maiden (aside to Mālavikā)—Princess, I congratulate you on the fact that the Prince will be established in half of the kingdom

Mālavikā,—I ought to think it a great matter that he has been rescued from mortal peril

Enter Chamberlain.

Chamberlain—Victory to the King ! The Minister sends this message to his Sovereign The King's idea is most happy This is also the view of the Ministers Those two kings,¹ upbearing the fortune of their superior lord divided between them, as the horses upbear the yoke of the charioteer, will remain firm in their allegiance to thee, not being distracted by mutual attacks (14)

1 Tārānātha reads *to mīpate nideśa* in allegiance to thee, oh King !

राजा—तेन हि मन्त्रिपरिषद ब्रूहि—सेनान्ये वीरसेनाय लेख्यतामेवं क्रिय-
तामिति ।

कञ्चुकी—यदाज्ञापयति देव । (इति निष्क्रम्य, सप्राभृतकं लेख गृहीत्वा पुन
प्रविष्टः) अनुष्ठिता प्रभोराज्ञा । अयं पुनरिदानीं देवस्य सेनापते पुष्पमित्रस्य
सकाशात्सप्राभृतको लेख प्राप्त । प्रत्यक्षीकरोत्वेन देव ।

(राजोत्थाय सप्राभृतक लेखं सोपचार गृहीत्वा परिजनायार्पयति)

(परिजनो लेख नाख्येनोद्घाटयति ।)

देवी—(आत्मगतम्) अम्हो ! तदोमुह एव्व एणो हिअअं । सुणिस्स दाव
गुअणस्स कुसलाणत्तरं वसुमित्तस्स वुत्तंत । अदिघोरे खु पुत्तओ सेणावदिणा
णिउत्तो [अहो ! ततोमुखमेव नो हृदयम् । श्रोण्यामि तावद्गुरुजनस्य कुशलानन्तरं
वसुमित्रस्य वृत्तान्तम् । अतिघोरे खलु पुत्रक सेनापतिना नियुक्त ।]

King —Tell the Council then to send the General
Vīrasena written instructions to this effect

Chamberlain —I will do so

(*Exit Chamberlain He enters again with a letter accom-
panied by a present*)

The King's order has been performed But this letter
has just arrived from the Commander-in-Chief, King Pushpa-
mitra, together with a present ¹ Let the King look at it

*The King quickly advancing puts the present in a res-
pectful manner upon his head, and hands it to the attendants,
and then pretends to open the letter*

Queen —Ah ! my heart is fixed on the contents of
that letter, I shall hear, after news of the health of my
father-in law, how Vasumitra has been going on, The Com-
mander-in-Chief has appointed my son to an office of trust ²

¹ Tārānātha reads *sottariyaprabhīstako*, together with the present of
a cloak.

² Tārānātha reads *atibhāre*, too difficult a duty

राजा—(उपविश्य लेख सोपचार गृहीत्वा वाचयति) स्वस्ति यज्ञशरणात् सेनापति. पुष्पमित्रो वैदिशस्थं पुत्रमायुष्मन्तमग्निमित्रं स्नेहात्परिष्वज्येदमनुदर्शयति । विदितमस्तु - योऽसौ राजयज्ञदीक्षितेन मया राजपुत्रशतपरिवृत्त वसुमित्रं गोप्तारमादिश्य सवत्सरोपावर्तनीयो निरगलस्तुरंगो विष्टुः, स सिन्धोर्दक्षिणारोधति चरन्नश्वानीकेन यवनानां प्रार्थितः । तत उभयोः सेनयोर्महानासीत्संमर्दः ।

(देवी विषाद नाटयति)

राजा—कथमीदृशं संवृत्तम् ? (शेषं पुनर्वाचयति)

ततः परान्पराजित्य वसुमित्रेण धन्विना ।

प्रसह्य ह्रियमाणो मे वाजिराजो निवर्तितः ॥१५॥

देवी—इमिणा ग्राससिद्धं मे हिम्रग्रं । [अनेनाश्वस्त मे हृदयम् ।]

King (sitting down proceeds to read)—May it be well with thee ! From the sacrificial enclosure the Commander-in-Chief Pushpamitra sends this message to his son Agnimitra, who is in the territory of Vidiśā, affectionately embracing him. Be it known unto thee that I, having been consecrated for the Rājasūya sacrifice, let loose free from all check or curb a horse which was to be brought back after a year, appointing Vasumitra as its defender, girt with a guard of a hundred Rājapūts. This very horse wandering on the right bank of the Indus was claimed by a cavalry squadron of the Yavanas. Then there was a fierce struggle between the two hosts.

(*The Queen exhibits signs of despondency.*)

King—What ! did such an encounter actually take place ? (*he proceeds to read the rest*)

Then Vasumitra, the mighty bowman, having overcome his foes, rescued my excellent horse, which they were endeavouring to carry off by force. (15)

Queen—Now my heart has a weight lifted off it,

राजा—(शेषं पुनर्वाचयति) सोऽहमिदानीमश्रुमता सागरपुत्रेणैव प्रत्या-
हृताश्वो यक्ष्ये । तदिदानीमकालहीनं विगतरौषचेतसा भवता वधूजनेन सह यज्ञ-
सेवनायागन्तव्यमिति ।

राजा—अनुगृहीतोऽस्मि ।

परिव्राजिका—दिष्ट्वा पुत्रविजयेन दम्पती वर्धते ।

भर्त्रासि वीरपत्नीनां श्लाघ्यानां स्थपिता धुरि ।
वीरसूरिति शब्दोऽयं तनयात्त्वामुपस्थित ॥१६॥

धारिणी—भोदि । परितुष्टुमिह जं पितरं अणुजादो मे वच्छ्रयो । [भगवति !
परितुष्टास्मि यत्पितरमनुजातो मे वत्सक ।]

राजा—मौढल्य । ननु कलभेन दूथपतेरनुकृतम् ।

King (reading the rest of the letter) —Accordingly, I will now sacrifice, having had my horse brought back to me by my grand-son even as Amśumat brought back the horse to Sagara. Therefore, you must dismiss anger from your mind, and without delay come with my daughters-in-law to behold the sacrifice.

Parivāṇjikā —I congratulate the royal couple on being exalted by the triumph of their son (*looking towards the Queen*)

By your husband you have been placed at the head of famous wives of heroes, but this title of mother of heroes has come to you from your son (16)

Queen —Lady, I am pleased that the son takes after his father

King —Maudgalya, indeed the young elephant has imitated the lord of the herd

कंचुकी—देव अय कुमार

नैतावता वीरविजृम्भितेन

चित्तस्य नो विस्मयमादधाति ।

यस्याप्रधृष्य. प्रभवस्त्वमुच्चै-

रग्नेरपां दग्धुरिवोरुजन्मा ॥१७॥

राजा—मौढल्य । यज्ञसेनश्यालमूरीकृत्य मोच्यन्ता सर्वे बन्धनस्थाः ।

कंचुकी—यदाज्ञापयति केन । (इति निष्क्रान्तः)

देवी—जयसेने । गच्छ । इरावदिप्पमुहाणं अंतैउराणं पुत्तस्स विअअवुत्तत्तं
एणवेदेहि । [जयसेने । गच्छ । इरावतीप्रमुखेभ्योऽन्त पुरेभ्य पुत्रस्य विजयवृत्तान्तं
निवेदय ।]

Chamberlain—Sir This prince

Not even by such a display of valour does he
produce astonishment in our minds, whose lofty irresistible
origin thou art, as *Aurva*¹ is of the fire that consumes
water (17)

King—*Maudgalya*, let all the prisoners in my dominions
be set at liberty beginning with the brother-in-law of
Yajnasena.

Chamberlain—As the King commands

Queen—*Jayasenā*, go and inform *Irāvati* and the other
ladies of the harem of my son's victory

1 The name is thus explained by Monier Williams in his Dictionary The sons of *Kūtavīrya*, wishing to destroy the descendants of *Bhrigu*, in order to recover the wealth left them by their father, slew even the children in the womb One of the women of the family of *Bhrigu* in order to preserve her embryo, secreted it in her thigh (*ūru*), whence the child at its birth was called *Aurva*, on beholding whom the sons of *Kūtavīrya* were struck with blindness and from whose wrath proceeded a flame that threatened to destroy the world, had not *Aurva*, at the persuasion of the *Bhāṅgavas*, cast it into the ocean, where it remained concealed, and having the face of horse

प्रतीहारी—तह । [तथा]

(प्रतीहारी प्रस्थिता)

धारिणी—एहि दाव । [एहि तावत् ।]

प्रतीहारी—(प्रतिनिवृत्त्य) इअ म्हि । [इयमस्मि ।]

धारिणी—(जनान्तिकम्) ज मए असोअदोहलएणिओएँ मालविआए पइएणाद, त से अहिजणं च रिणवेदिअ मह वअणोण इरावदि अणुणेहि । तुए अहं सच्चादो एण अब्भसिदव्वे त्ति । [यन्मयाशोकदोहदनियोगे मालविकायै प्रतिज्ञातम्, तदस्या अभिजन च निवेद्य मम वचनेनेरावतीमनुनाय । त्वयाहं सत्यान्त्र विमृशयितव्येति ।]

प्रतीहारी—ज देवी आणवेदि । (इति निष्क्रम्य, पुन प्रविश्य) भट्टिणि । पुत्तविजअणिमित्तेण परितोसेण अतेउराण आहरणाण मज्जूसम्हि सबुत्ता । [यदेव्याज्ञापयति । भट्टिनि । पुत्रविजयनिमित्तेन परितोषेणान्त पुराणामाभरणाना मज्जुषास्मि सबुत्ता ।]

देवी—कि एत्थ अचरिअं ? साहारणो खु ताण मह अ अअं अब्भुदओ ।
[किमत्राश्चयं ? साधारण खलु तासा मम चायमभ्युदय ।]

Female Door-keeper —I will do so (*She sets off*)

Queen —Come here a moment

Female Door-keeper (returning) —Here I am

Queen (aside) —Tell Iiāvati from me what I promised Mālavikā when I appointed her to perform the ceremony of fertilizing the Aśoka, and her birth also, and obtain her consent by reminding her that she must not cause me to deviate from truth

Female Door-keeper —I will do so (*she goes out, and again returns*) Queen, I have become the casket that holds the jewels of the ladies of the harem, owing to their giving me presents in honour of the victory of your son

Queen —What is there astonishing in that ? Of course this triumph is theirs as much as mine ¹

1 Literally, common to them and me

प्रतीहारी—(जनान्तिकम् ।) भट्टिणि ! इरावती उण विण्णवेदि—सरिसं
देवीए पहवन्तीए । तुह वअण संकप्पिद ए जुज्जदि अण्णहा कादु त्ति । [भट्टिणि ।
इरावती पुनर्विज्ञापयति —सदृश देव्या प्रभवन्त्या । तव वचन सकल्पित न युज्यतेऽ-
न्यथाकर्तुमिति ।]

धारिणी—भगवदि । तुए अण्णणादा इच्छामि अजसुमदिणा पढमसंकप्पिदं
मालविअं अज्जउत्तस्स पडिवादेहुं । [भगवति । त्वयानुज्ञातेच्छाम्यार्यसुमतिना प्रथम-
सकल्पिता मालविकामार्यपुत्राय प्रतिपादयितुम् ।]

परित्राजिका—इदानीमपि त्वमेवास्या प्रभवसि ।

धारिणी—(मालविका हस्ते गृहीत्वा) इदं अज्जउत्तो पिअणिवेदणाणुरुवं
पारितोसिअ पडिच्छदु त्ति । [इदमार्यपुत्र प्रियनिवेदनानुरूपं पारितोषिकं प्रतीच्छ-
त्विति ।]

(राजा ब्रीडा नाटयति)

देवी—(सस्मितम्) किं मं भववीरेदि अज्जउत्तो ? किमववीरयति मामार्य-
पुत्र. ?]

Female Door keeper (aside)—Moreover, Irāvati says
‘You are all powerful, and your proposal is right It is not
proper to alter what has been already arranged ’

Queen—Reverend Lady, I desire with your permission
to bestow Mālavikā on my husband, for whom she was
originally destined by the noble Sumati

Parivāṇikā—Now too, as before, you have full power
over her

Queen (taking Mālavikā by the hand)—Let my husband
receive the Lady Mālavikā as a fitting reward for the good
tidings he has given me ¹

The King remains silent and abashed

Queen (smiling)—Come, why does my husband
despise me ?

1 i e., of my son's success

विदूषक.—भोदि । एसो लोअव्ववहारो—सव्वो एव्ववरो लज्जादुरो होदि त्ति ।
[भवति । एष लोकव्यवहार—सर्वो नववरो लज्जातुरो भवतीति ।]

(राजा विदूषकमवेक्षते)

विदूषक—अहवा देवीए एव्व किदप्पराअविसेस दिरण्णदेवीसदं मालविअं
अत्तभव पडिग्गहीदु इच्छदि । [अथवा देव्यैव कृतप्रणयविशेषा दत्तदेवीशब्दा
मालविकामत्रभवान्प्रतिग्रहीतुमिच्छति ।]

देवी—एदाए राअदारिआए अहिजणेण एव्व • दिरण्णो देवीसदो, कि पुण-
रुत्तेण ? [एतस्या राजदारिकाया अभिजनेनैव दत्तो देवीशब्द, कि पुनरुक्तेन ?]

परिव्राजिका— मा मैवम्,

अप्याकरसमुत्पन्नो रत्नजातिपुरस्कृत ।

जातरूपेण कल्याणि । मणि संयोगमर्हति ॥१८॥

Vidūshaka—Lady, it is quite in accordance with the custom of the world that a new bridegroom should be bashful.

(*The King looks at the Vidūshaka* Or¹ rather the King wishes his royal consort to bestow the title of Queen on Mālavikā by way of showing her special honour before he receives her

Queen—As she is a Princess, the title of Queen becomes hers by birth, then what is the use of repetition ?

Parivrājikā—Say not so, for even though sprung from a mine, jewels are not worthy, O noble one, until polished, of union with gold² (18)

1 Tārānātha's reading means your Highness ought to receive Mālavikā to whom the Queen (Dhārini) gives the title of Queen, treating her as an equal

2 Tārānātha reads—

Asmakamutsavamānir mañjātīpuraskṛtaḥ

Ītārūpena kalyāṇi tarhi saṁyogam arhati,

our prized jewel, though glorious by the mere fact of its being a jewel, nevertheless requires to be set in gold. He explains that the jewel means Mālavikā, and the gold Agnimitra.

देवी—(स्मृत्वा) मरिसेदु भगवती । अभ्युदयकहाए ऊइदं ए लखिद ।
जग्रसेरो । गच्छ दाव । कोनेअपत्तोएणजुअलं उवणेहि । [मर्पयतु भगवती ।
अभ्युदयकथोचित न लक्षितम् । जयमेने । गच्छ तावत् । कौशेयपत्रोणं युगल-
मुपनय ।] १

प्रतीहारी—ज देवी आणवेदि । (इति निष्क्रम्य, पत्रोणं गृहीत्वा पुन-
प्रविश्य) देवी । एवं । [यद्व्याजापयति । देवि एतत् ।]

देवी—(मालविकामवगुण्ठनवती कृत्वा) अज्जउत्तां दाणिं इमं पडिच्छतु ।
[आर्यपुत्र इदानीमिमां प्रतीच्छतु ।]

राजा—त्वच्छासनात्प्रवृत्ता एव वयम् ।

परिव्राजिका—हन्त, प्रतिगृहीता ।

विदूषक.—अहो, देवीए अणुऊलदा । [अहो, देव्या अनुकूलता ।]

Queen—Forgive me, Reverend Lady my mind was full
of the good news of my son's success so I neglected to show
Mālavikā the respect due to her high birth Jayasenā,
quickly go and bring a silken veil for her

*Female Door keeper (going out and re-entering with a
silken veil in her hand).*—Queen, here it is

Queen (investing Mālavikā with a veil)—Let my husband
now receive her

King—Queen, your order leaves me without the
power of making a reply ¹

Parivrājikā—Ha ! She is received as a wife

Vidūshaka—Dear me, how indulgent the Queen is
towards you, Sir

1 : e, I am obliged to obey at once, Tārānātha reads *tvagghasanaṃ
pratyanurāktā vāyam (āpavārya) hanta pratigṛhītāṃ* We are eager to obey
your order (*Aside*) Ah ! I consented to take her before you gave her.
addānāṃ prūḡ eva svīkṛitam is his paraphrase).

(देवी परिजनमवलोकयति)

प्रताहारी—(मालविकामुपेत्य) जेदु भट्टिणो । [जयतु भट्टिनी ।]

(देवी परिव्राजिका निरीक्षते)

परिव्राजिका—नैतच्चित्र त्वयि ,

प्रतिपक्षेणापि पति सेवन्ते भर्तृवत्सला साधव्य ।

अन्यसरितामपि जल समुद्रगा प्रापयन्त्युदधिम् ॥१६॥

(प्रविश्य)

निपुणिका—जेदु भट्टा । इरावदी विगणावेदि—जं उवआरातिकमेण तदा भट्टिणो अवरद्धा, त सअ एव्व भत्तुणो अणुऊलं णाम मए आअरिद । सपदं पुण्णमणोरहेण भत्तुणा पसादमत्तेण सभावइद्वेत्ति । [जयतु भर्ता । इरावती विज्ञापयति । यदुपचारातिकमेण तदा भर्त्रे अपराद्धा, तत्स्वयमेव भर्तुर्नुकूल नाम मयाचरितम् । साप्रत पूर्णमनोरथेन भर्त्रा प्रसादमात्रेण सभावयित्वेति ।]

*The Queen looks towards the attendants**The attendants (approaching Mālavikā) —Victory to the Queen !**The Queen looks towards the Parivrājikā*

Parivrājikā —This conduct is not astonishing in thee, inasmuch as good women who love their husbands show obedience to them even by making to themselves rivals, for rivers carry hundreds of brooks along with them to the sea (19)

Enter, Nipunkā

Nipunkā —Victory to the King ! Iiavati sends the following message —I offended on that occasion by shewing a want of respect, and thereby did that which was not pleasing to my husband As he has now obtained his wish, he ought to honour me by merely taking me back into his favour